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LESSONS IN THE WRITING PROCESS

TE000 128

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Lessons in the Writing Process

Unit 9-1

An Introduction to the Writing Process

TE000 128

Northwestern University
The Curriculum Center in English
1809 Chicago Avenue
Evanston, Illinois
1965

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Unit 9-1

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An Introduction to the Writing Process

Introduction:

A composition teacher's hardest task is motivating his students to write and to want to learn to write well. A teacher can not teach if the students do not want to learn. And, unfortunately, creating a desire to want to learn to write well in junior high school students is among the most difficult of motivational problems. One very simple reason for this is, of course, that teachers have not even yet decided what, precisely, they want to mean by "write well"--whether it should mean "use certain class-significant forms of English" or whether it should mean "be able to express fully whatever is seeking expression." But that interesting question is not decided here.

Another and perhaps more manageable reason for the "motivational problems" of junior high school students is a result of their age and the conditions of the stage in growth that they have reached. At about the eighth or ninth grade a student usually begins to pass through a period of self discovery and self orientation. At this stage of development the world around him does not hold nearly as much interest for him as does the world within himself. For this reason writing, or any act of communication (which is an act of relating to the outside world), often does not seem important to this student. Of course, in reality, learning to write, learning to communicate, to relate to society and the world at large may facilitate the student's self discovery and self orientation, but the student will be able to perceive this only by hind-sight. The teacher's task, then, is to provide the student with opportunities for successful self expression which will enable him to see the relevance of composition skills to the problems with which he is most concerned.

Proper motivation is easiest to achieve if the content of the lesson seems interesting to the student in and of itself. A teacher of English does (or at least ought to) find the principles and processes of composition intrinsically interesting. But usually the student remains uninterested despite the teacher's somewhat exuberant exclamations about "vividness," "specificity," "balance," "orderliness," or whatever. And, to tell the truth, such descriptions are uninteresting because they are uninformative. But what is interesting (and what the student may find interesting) is an examination of how "vividness," "specificity," "balance," and "orderliness" were achieved. In other words, the student will find writing interesting--he will be motivated--if he is shown not only what to achieve, but also how to do it. Instead of being given the end without the means, he must be shown the processes whereby he too can achieve the end.

The lessons in this unit serve as an introduction to the study of composition as a process which is interesting in itself and within the student's ability to analyze and master. The primary purpose of these lessons is motivational; the lessons should be used to arouse the student's interest in language as a tool which will help him think more effectively and relate to society more successfully. The first lesson, although appearing at first glance to belong more properly in a language curriculum, is designed to arouse the student's curiosity about what language is and how it functions in both oral and written composition.[2] Since (at least from one point of view) language is the medium of the art of composition, a brief discussion of language as such can contribute much to the student's understanding of the nature and magnitude of the task which he is asked to perform when he is given a writing assignment. The discussion in the first lesson draws attention to language as a system of symbols, the restrictions and problems inherent in any symbolic representation, and the difference between spoken and written language.

The second lesson in the unit leaves the consideration of language behind and concentrates on the process of composing. The attempt here is to draw the student's attention to the steps which comprise the writing process so that he will realize that writing is a skill which can be broken down into component steps much like the skill involved in refinishing furniture or playing golf. No attempt is made to teach the student to master the various steps of the writing process; that is the work of the total curriculum which follows.

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[2] Indeed, one might well use the same technique to interest students in the study of literary works: interest them first in the medium of artistic expression and then study the ways in which various artists have used it.

In terms of motivation, this second lesson is, perhaps, the single most important lesson in the curriculum. Most students do not realize the complexity of the writing task. When asked to write a paper, they feel that all they must do is put their thoughts down on paper in almost any way that comes naturally. They do not realize that writing involves several rather distinctly different skills. Convincing them that a prose, non-fiction piece is just as difficult to write as a poem or a short story (both of which they also believe merely flow from a writer's pen without the conscious effort and decision-making that does actually go into them) is a difficult task. As long as the students fail to see the deliberateness of the writer's work, they will be unlikely to take their own writing seriously. Lesson Two of this unit presents them with an article from Holiday along with the letters, notes, and rough drafts which went into the article in an attempt to help them see how one article was written, how an idea for an article was developed into a finished, published piece.

The third and last lesson in this unit continues to analyze the writer. Having established the steps of the writing process which the writer performs each time he writes, attention is now focused on the several kinds of assignments which the writer may have. Lesson Three introduces the students to the concepts of the Report, the Analysis, and the Evaluation, a taxonomy of non-fiction prose which is based on the writer's role as it is revealed in, or can be inferred from, the apparent details of the finished piece. The students are led to see that in some pieces the writer is a reporter, recounting an experience for the reader. In other pieces, the writer goes beyond the role of pure reporter and analytically discusses the subject matter, attempting to give the reader a more thorough understanding of the subject. In yet another kind of piece the writer acts as an evaluator, stating his opinion or making a judgement about the topic. Understanding these three functions of the writer is important to the students in helping them learn to define their assignments clearly before they begin to write. Many low grades on essay exams and other kinds of student papers are the result of the student's not understanding which function the question asks the writer to perform.[3]

Although the unit is broken up into three lessons, the teacher is not to suppose that the unit will take only three class periods. The division of the unit is based on the objectives and materials of each of the lessons rather than on a conjecture about the time needed to teach the material to the students. The teacher should feel free to linger over points which the students do not understand and move quickly over those which the students readily grasp.

The unit has only one writing assignment, which comes at the end of the unit and is only suggested rather than required. Since the unit is motivational in intent and since the students are encouraged to develop some understanding of the general nature of the problem of writing rather than being given instruction in specific skills, the students should not be asked to do a great deal of writing. Actual writing assignments will be plentiful in later units which deal with specific steps of the writing process or with specific kinds of writing assignments. At this point, however, the students have been shown how complex the process of composing is but have not been taught how to perform this process; therefore, writing assignments will probably only confuse and frustrate them.

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[3] In such an instance the teacher often points out that the student "did not follow the directions" or "did not answer the question." Usually, however, the student thinks that he has answered the question because of his misunderstanding of which of the writer's functions the question asks him to perform.

Lesson I

Overview:

The purpose of beginning the study of composition with a lesson on the nature of language and the nature of words is to motivate the students to work at learning to manipulate their language. The students will have had a great deal of experience with oral language and some experience with written language by the time they reach the ninth grade but they will have very few formalized ideas about what language is, what functions it serves, and how it works. This lesson will not provide answers to these questions, but will stimulate the students to think about them. If the students can be led to see that language is among the most ingenius of man's inventions, that language is a measure of man's creativity, they should become interested in experimenting with language themselves. This lesson proceeds through three main areas; generalizations are made about oral language, the nature of words, and written language. No attempt is made to straight-jacket the students' thinking about these matters, but the generalizations are meant to be a base for further speculation and study of these topics.

Objectives:

The students should be led through this lesson to perceive that:

1. Words are symbols.
2. Some symbols (words) have more than one referent.
3. The symbols convey meaning only when used in certain patterns.

4. The basis of language is oral.
5. Writing is a symbolic representation of spoken symbols and is, therefore, a symbol of a symbol.
6. Written language differs from spoken language in that it:
    a. does not require that an audience be present;
    b. is more permanent than speech;
    c. denies the speaker the use of gestures, facial expression and vocal inflection and must, therefore, be more complete;
    d. usually gives the speaker more time to plan his communication;
    e. is more organized than spoken language;
    f. uses signs (punctuation) to indicate the pauses and the changes of tone and rate which are found in speech.

Procedure:

This lesson is an entirely oral, teacher-led discussion. The teacher can keep the discussion lively by asking questions, questioning answers that students suggest, and suggesting answers to their questions and his own questions when the discussion slows. Permit the students to draw on their rather vast experience with language, encouraging them to verbalize concepts about language which they know intuitively.

The questions which are given here are grouped under generalizations which the discussion should lead to; they are only suggested questions and the teacher should not only feel free to use any or all of them but is encouraged to design discussion questions of his own, reinforcing and elaborating the points which the suggested questions make. Do not hesitate to leave questions unanswered before asking another question.

Generalizations Group #1:

Words are sounds which carry meaning only because they are symbols for widely agreed-upon referents (objects, concepts).

Questions Group #1:

1. What is a word?
2. Why do we call a plant "a plant?" (Some student will probably suggest that it probably comes from a Latin or Greek word and that is why we call it a plant and he will be right. Plant was borrowed from the Latin planta meaning sole of the foot or plantare, meaning to tread the ground in planting. This will provide an excellent opportunity to make the point that some of our words are, indeed, borrowed. But the original point that we are working toward is still valid: why did the Romans assign those sounds to the sole of the foot or to treading the ground when planting?)
3. Can "plant" refer to more than one thing? (Make sure that the students suggest not only all of the nouns, but also the verb "to plant.")
4. What kinds of things does "plant" refer to?
5. Why don't we call one of those things, say the green leafy organism, a "merphid"?
6. Could we call it a "merphid" if we wanted to?
7. If one of us called it a "merphid," would he be understood?
8. If all of us called it a "merphid," would we be understood? (This might be a good place to make the point that sounds assigned to objects are pretty much arbitrary, but that some of the sounds are associated with objects either because they suggest the object (onomotopoetic words) or because they come

from words which are similar in meaning to the new word (aquarium-aqua).

Generalizations, Group #2:

Symbols (including words) are not the same as the referent, but only suggest the referent.

Symbols are always less concrete than their referents.

Referents may have (and almost always do have) more than one symbol which refer to them.

Questions, Group #2:

9. When we see or hear a sign that stands for something else, we say that what we see or hear is a symbol for the thing it refers to and the thing which the symbol refers to is called the referent of the symbol. What is the referent of "plant"? (The verb in the question should, of course, be plural, but that is a point that can be made after several referents have been suggested.
10. What is the referent for "desk"?
11. What is the difference between "desk" and its referent? (One is merely a sound which represents the other. This is the beginning of the development of the idea of the problems inherent in symbolic systems.)
12. Are there any other symbols for the referent of "desk"? (Yes. Furniture, office furniture, student's desk, teacher's desk, Mary's desk, wood object, manufactured product, school property, facility, and others may all apply to a particular object.)
13, What is the difference between these symbols for the object "desk"? (Some are more particular than others.)
14. Can you think of other referents (objects) which have more

than one symbol? (Don't work this one too long since it will become apparent that man has many names for every object and idea, each one carrying a nuance of meaning of its own. If the students do not, the teacher might suggest a few names in foreign languages for the objects which the students are working with.)

15. Can one communicate without using symbols? (Pointing and indicating referents would do, but would be extremely limiting. At the same time suggesting relationships between the referents would probably be carried on symbolically as in the game of charades where verbs are pantomimed rather than actually performed.)
16. Would there be any advantages to communicating without use of symbols? (One could be much more concrete and particular since each referent would be seen or heard rather than merely represented, but the disadvantages would immeasurably outweigh the advantages.

Generalizations, Group #3:

Word-symbols have qualities which can be described by adjectives: abstract-concrete, general-particular, sensuous-non-sensuous, onomotopoetic, vulgar, refined, euphemistic, pompous, etc.

Word-symbols have names which identify their function in the sentence. These names are called parts of speech or form classes.

Questions, Group #3:

17. When we talk about two things, two dogs, for example, we can compare or contrast them because both dogs have qualities that are either alike or different. One might be short, the other long. One might be brown, the other spotted with black and white. One might be old, the other young. One might be mean, the other friendly. Do word symbols have qualities that can be described?

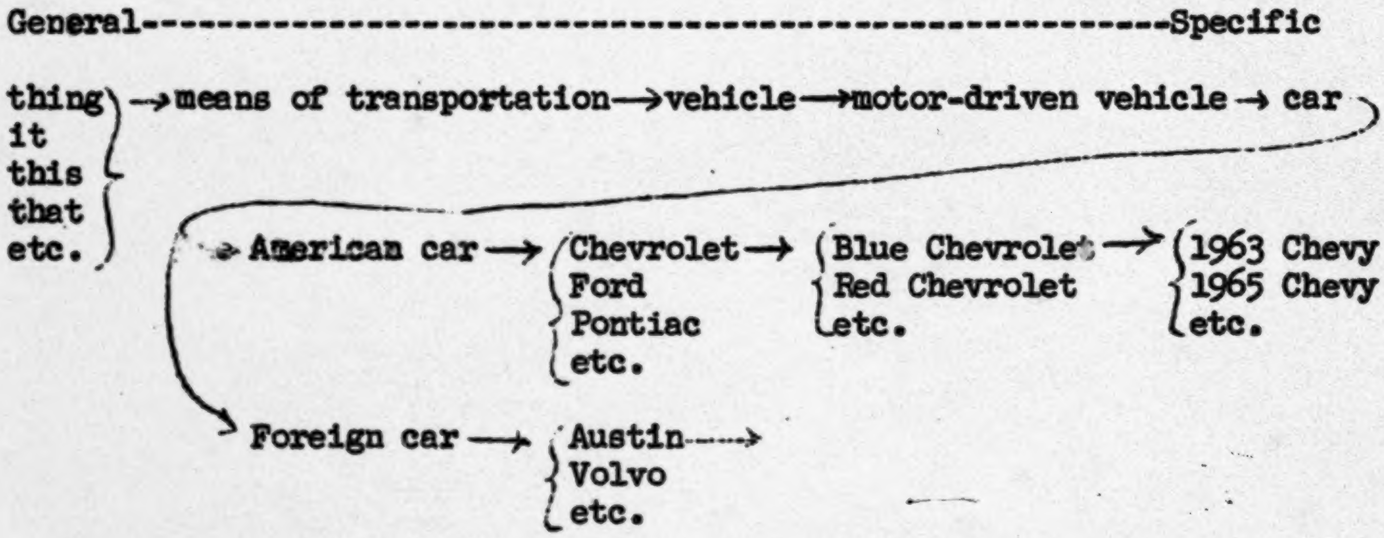
18. What qualities do some word symbols have?

19. Let's look at the qualities of some particular words. If we were looking for the qualities of the two words "man" and "Tom," what qualities would be most evident? ("Man" is more general than "Tom." "Man" is, therefore, a relatively general word when compared to "Tom.")

20. "Apple" and "fruit" are two word-symbols which might refer to the same referent. What adjectives might be used to compare them? ("Apple" can be said to be more specific than "fruit"; "fruit" can be said to be more abstract than "apple."

21. If you remember the lessons which you have studied on classification and characterization, you will know that some sets of words which refer to the same referent are large. The

words differ from each other in their relative generality. That is, "fruit" is relatively more general than "apple" but relatively less general than "agricultural product." Can you suggest symbols for "car" which could be put on a general to specific continuum? (Place the following continuum on the blackboard and let the students fill it in.)


General--Specific
thing
it
this
that
etc.
means of transportation
vehicle
motor-driven vehicle
car
American car
Chevrolet
Ford
Pontiac
etc.
Blue Chevrolet
Red Chevrolet
etc.
1963 Chevy
1965 Chevy
etc.
Foreign car
Austin
Volvo
etc.

22. Can you fill in a similar continuum for the following?

Fruit
Food
Sickness
Democracy

23. In addition to the description of words as relatively general or relatively specific we can also describe them in other ways. Look, for example, at the relatively specific words "table" and "democracy." One describes a particular kind of furniture and the other describes a particular kind of government. But the words differ in kind. Let's see if we can find other words which are of the same kind as each of these. I will suggest words which you can place in either the "table" category or the "democracy" category. (Have the following words on the blackboard at the beginning of the class period so that you will not have to take time to write them on the board when you reach Question 23. The

object of using these words is to force the students to separate the words into two categories based on a principle of sorting which they must discover for themselves. Use "table" as an example of the words which will fit category A and "democracy" as an example of words which will fit into category B. Have a third column of words, category C, into which you will put any of the words which the students misplace in either category A or category B. Tell the students that some of the words may not fit either category A or category B and therefore you will use category C for those words. In reality, of course, all of the words will fit either category A or category B, but it is necessary tc have a third column into which you can put words which the students misplace instead of telling them which of the categories they belong in. Instruct the students to sort the words into two categories; tell them that if they misplace a word you will write the word in Column C regardless of whether it belongs there. Students can redeem a word from Column C if they feel that the word properly belongs in either Column A or Column B.)

bicycles-A
liberty-B
textbook-A
mango-A
art-B
ice cream-A
state-B
helium-A
height-B
religion-B
woman-A
clarinet-A
mind-A
college-A
fear-B
propaganda-A or B
civilization-B
love-B

Let the students place these in the "table" or "democracy" categories orally as you call upon them and when you feel that some of the students have grasped the distinction between the two, ask them for original examples of each of the categories. Do not ask them to identify the principle governing the dichotomy before most of the students have been able to think of original examples of each kind of word. The dichotomy is based on the abstract-concrete dichotomy. Concrete words like "table" have referents which have weight or "mass." Abstract words like "democracy" do not. Another way of explaining this difference to students is to tell them that some of the words refer to things that can be touched (concrete words); others refer to things which cannot be touched (abstract words).

24. Do you think that abstract words or concrete words are more helpful in communicating?

25. Besides the general to specific continuum and the abstract/concrete dichotomy, other categories of words can be found. Words in pairs such as "bulbous" and "round," "mellifluous" and "melodic," and "honeyed" and "saccharine" differ from each other in a rather distinct way although they are all relatively specific words and are all abstract words. Using the same technique as in the previous question, sort the words on the blackboard into two groups, taking "bulbous," "mellifluous," and "honeyed" for examples of the words in group A and "round," "melodic," and "saccharine" for examples of the words in group B. (Place the following words on the blackboard, using the same procedure of delayed verbalization of the distinguishing characteristic as in the above question. The categories in this exercise are based on sensuous [group A] or non-sensuous [group B] and are indicated for you.)

mill-B
saw-A
ice-A
new-B
town-B
hum-A
smooth-A
child-B
sleek-A
moist-A
wet-B
tiny-A
miser-B
rough-A
mild-A
trouble-B
sincere-B
leaden-A
middle-B
song-B
beefy-A
silent-A
green-A
slimy-A
single-B
solitary-A
signpost-B
snuggle-A

26. Of what use to a writer is this knowledge about the adjectives which we have discussed?

27. What kinds of words would a writer want to use if he were going to try to persuade his readers that they are present at an event which he is describing?

28. Are there other adjectives which might be applied to words? (At this point you might introduce other terms with which the students may or may not be familiar. Such adjectives as vulgar, refined, onomotopoetic, imagistic, euphemistic, pompous, common, etc. might have been used by their previous teachers. Let this discussion come naturally, though. At this point there is not time to teach each of these terms if the students have no familiarity with them.)

29. Up until this point we have been describing qualities which words have. These qualities are always symbolized by adjectives. But words also have names. Adjectives is one name for a group of words. Can you think of others? (Let the students name the various parts of speech or form classes--whichever system is used in your school system. Do not dwell on the parts of speech, but allow the students to identify these terms as names for words which indicate their use in the sentence.)

30. Does anyone know what we call these names? (Parts of speech or form classes.)

Generalizations, Group #4:

Words, which are symbols, must be arranged according to a pattern if relationships between the symbols (thoughts or ideas) are to be communicated.

Questions, Group #4:

31. So far we have confined our discussion to words or symbols for things alone. Do words always convey a thought?

32. If I said, "Right not free insleeping type kind," would I convey any thought to you? (The hearer would have some free associations with the various words, but would not know what the speaker had meant to convey.)

33. What is necessary to make groups of words meaningful as groups?

Generalizations, Group #5:

The basis of language is oral.

Writing is a symbolic representation of speech and is, therefore, a symbol of a symbol.

Written language differs from spoken language in that it:

a. does not require the presence of an audience;

b. is more permanent than speech;

c. denies the speaker the use of gestures, facial expressions and vocal inflection and must, therefore, be more complete;

d. usually gives the speaker more time to plan his communication.

Questions, Group #5:

34. Earlier we said that a thing which stands for something else is a symbol. Can you think of some symbols? (Words, the flag, the national anthem, the President's seal, military insignia, trademarks such as the Coca-Cola bottle cap, the Texaco star, the the MGM lion, slogans such as Du Pont's "Better things for better living through chemistry," General Electric's "Progress is our most important product," and Hallmark's "When you care enough to send the very best," are all symbols.)

35. (Write "the" on the blackboard. Write "of" on the blackboard. What are these symbols for?

36. (Write "die," "der," "das," "von," "le," "la," "les," "de," "du," on the blackboard.) What are these symbols of?

37. (Write "dog" on the blackboard.) What is this a symbol of?

(If the students have not suggested at this point in the discussion that these symbols on the blackboard stand for combinations of sounds--spoken words--you might place individual letters on the blackboard and ask them what these letters symbolize. The The important idea here is that language is oral and that writing is a symbol of spoken language.)

38. Since written language is a symbol for spoken language, it differs from spoken language in several important ways. Can you suggest some ways in which written and spoken language are different?

39. How important are these differences to a writer?

Teacher's Resource Materials:

The following selections are pieces taken from books on language by several well-known scholars. They are reproduced here as references which should be useful to the teacher who teaches Lesson 1. Following the four selections is a bibliography which the teacher may use to find further readings on language which may be helpful.

"This book is about the English language . . ." to "it has a complex, versatile, and adaptable structure."

The complete model will be found in The English Language: An Introduction by W. Nelson Francis (New York: W. W. Norton and Company, 1965), pp. 1-5.

"A language consists of a lexicon . . ." to "the phonological system has first claim on our attention."

(excerpt from selection cited on p. 21; this excerpt found on pp. 173-4 of selection)

"I would like to state some assumptions . . ." to "because we will know what they are talking about."

The complete model is a letter to the Editor of College English, written by Herbert Hackett, and reprinted in part from College English, XVI (April 1955), pp. 452-3. Some phraseology is taken from Frederic Reeve, "Toward a Philosophy of Communication," Education, LXXII (March 1952), pp. 445-55.

"Speech is so familiar a feature of daily life that we . . ." to "the tool of significant expression, had itself taken shape."

The complete model will be found in Language: An Introduction to the Study of Speech by Edward Sapir (New York: Harcourt, Brace and Company, Inc., 1921), pp. 3-23.

INTRODUCTORY NOTE: In the early pages of the article which follows, Sapir argues that speech is not a biologically inherited function. Recently this position has been criticized by Eric Lenneberg[1] who argues that man does in fact have "certain biological predispositions" toward speech. However, whether or not Sapir's physiology is correct, the most important point in the article is that language (not necessarily speech) is a cultural not biological phenomenon.

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[1] The article is "The Capacity for Language Acquisition," found in J. Fodor and J. Katz, Readings in the Philosophy of Language, (Englewood Cliffs, New Jersey, Prentice-Hall, 1964), pp. 579-603.

Suggestions for Further Reading

Boas, Franz. "Language," in Franz Boas, ed., *General Anthology*.

Carroll, John B.. "The Science of Linguistics," in *The Study of Languages*.

Gray, Louis H.. "What Is Language?" in *Foundations of Language*.

Sapir, Edward, "Language," in *Selected Writings...in Language, Culture and Personality*; also in *Encyclopedia of the Social Sciences*.

Trager, George L.. "Language," *Encyclopedia Britannica*, v. 13.

Lesson 2

Overview:

The process of writing a paper can be broken down into several discrete steps much like that of other skills which are taught. If, like the golf coach teaching a student to drive a ball by breaking the process down into stance, grip, sighting, backswing, foreswing, and follow through, we can encourage the students to distinguish one step of the writing process from another, to perform each of the steps well, and to practice those steps on which they are weakest, we will succeed in teaching them to write far better than we have in the past.

The steps which comprise the writing process are nine in number. Unfortunately, although they are discrete in that they are distinguishable from one another, some of them are often performed simultaneously by some writers. Writing is an individualistic enterprise and writers differ in the way they go about writing. Yet, although different writers may perform some of these steps together in different combinations, the steps remain identifiable. By teaching the student to identify and perform the nine steps, we are giving him the basic knowledge of the process of writing that he can adapt to his particular capability. At the same time we are breaking a complex task into parts which may be taught and mastered separately, providing the student with the maximum opportunity for success with the minimum chance for frustration.[1]

The nine steps fall into three categories: the pre-writing steps, the writing step, and the post-writing steps.[2]

The Pre-Writing Steps:

1. Analyzing the writing assignment: Before the writer can plan his paper, he must know for whom he is writing, what the length limitation is (such as in publication), what the conventions (based on the situation) of subject matter, style, organization, etc. are.
2. Searching for a paper-idea: Starting from what he knows, the writer casts about until he feels he has something that will work in terms of the writing situation of the moment. Sometimes what he comes upon is no more than a feeling and at that one too indefinite, too uncertain to be called a purpose; really it will be something like a sense of direction, a feeling that if he starts writing along a certain

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[1] "When someone teaches composition, he is trying . . ." to "It may make success impossible."

The complete model will be found in Themes, Theories, and Therapy: The Teaching of Writing in College by Albert R. Kitzhaber (New York: McGraw-Hill Book Company, Inc., 1963), pp. 89-90.

[2] Although the idea of teaching the writing process as a series of steps may not have permeated actual teaching practice, it has been part of the book tradition at least since the publication of Porter G. Perrin's Writer's Guide and Index to English in 1942.

line, something right will come into being. At other times he may get a sense of shape or form; he may have the beginning of his piece, or the end, or both; and the whole will grow from the part or parts. Sometimes the writer will have a notion or an idea--something that he wants to say, that he thinks others should hear or will want to. Generally speaking, what the writer doesn't have is material. And a writer writes by finding material that will somehow give reality to his feelings, his notions, his idea.

3. Examining his knowledge of the selected topic for areas which may need investigation: The writer must now determine what information he will need to find before he can begin writing the paper; this is the step where he may choose to use an informal outline or a series of running notes on the subject to determine the gaps in his knowledge of the topic.
4. Gathering information: The writer may gather all of the information for the paper from memory, but more often he will need to consult books or other people (interviews) to find the information he needs. Occasionally he may perform his own experiments as a source of information about a subject.
5. Organizing the paper: The writer may do this formally or informally; he may write out his notes in a more or less formal outline of the paper, he may organize them in his head, or he may simply sort note cards into separate piles which he then arranges according to a predetermined plan. This plan may be taking shape simultaneously with the preceding two steps, particularly in the case of the short paper.

The Writing Step:

6. Writing the paper: Some writers prefer to rush through this step, writing the rough draft as quickly as they can, to "get everything down on paper" while their flow of thought is uninterrrupted. Others write the first draft more slowly, thus eliminating the need for as much rewriting as the first group has. Occasionally, one finds a writer who writes and rewrites as he goes, so that when he writes the last sentence of the first draft, his paper is finished. The last writer is rare, however, and is usually found only among highly experienced writers; still, it may be the method that comes naturally to one or more students in a class.

The Post Writing Steps:

7. Revising the rough draft: Some writers revise as many as six or seven times before they are satisfied with the style, grammar, spelling, punctuation and minor details or organization. Revision is a time-consuming process; it is necessary to allow the paper to lie fallow after the first draft has been written and perhaps even after each of the revisions themselves. The writer needs time for reconsideration of the topic if he is going to be able to approach the revision with freshness.
8. Copying and proof-reading the MS for typographical errors.
9. Conferring with an editor: At this point professional writers usually submit their pieces to an editor or a group of editors and the finishing of the article becomes a collaborative effort. In the classroom the teacher may serve as editor. (Indeed this may be her only proper function.) In

this lesson the students will be presented with the materials (designated as exhibits) for an article which were obtained from the author, Donal J. Henahan, Music and Drama critic for the Chicago Daily News. These materials should be discussed and analyzed as clues in the development of the article, "Culture Comes to Cherokee," which appeared in the July, 1965 Holiday. The discussion should aim at helping the students "discover" the nine steps outlined above.

Of course writing is a highly creative enterprise; it is, after all, one of man's productive activities, like painting or carpentry or cake-baking. And so it is not to be expected that all writers will go through all of these steps. Experienced writers will no doubt combine some of the steps, especially those of the pre-writing stage. And students, as they mature and gain experience, will develop their own techniques and short-cuts, adapting and pacing the writing process according to their own needs and abilities. Or so they would, if they were ever made aware that in writing class there is a process to learn or to become proficient in, just as there is in, say, manual training or home economics.

Objectives:

This lesson should:

a. identify the nine steps of the writing process for the student;

b. provide motivation for the student by allowing him to see how a professional writer developed an idea for an article into a finished published piece.

Procedure:

Overview of the Article

Distribute copies of the finished article "Culture Comes to Cherokee" to the students on the day before you will actually begin discussion of it. Tell the students that you will be discussing the article for the next few days and assign it as a reading assignment for the next day. Tell them to read closely for both general information and details about:

a. Cherokee, Iowa

b. Tyrone Guthrie

c. The dedication of the Community Center

Discussing the Article

The first necessary task in helping the students discover how this article was written is to make sure that they understand the finished article. A discussion of the article on the first day should clarify the article for them. This discussion ought to be kept rather simple, emphasizing the most obvious points that the article makes. If your class is unusually mature, you may wish to extend the discussion to some of the more subtle aspects of the article (allusions, point of view, attitudes toward Cherokeeans, etc.) but you will want to be cautious about making the initial discussion too long; the students will, after all, be working with the article for some time and a brief first discussion may help sustain their interest.

1. What is the occasinn of the article?
2. How many different major topics does Mr. Henahan discuss in the article?

a. paragraphs 1, 3, 4, 24, 25, 26 -

Cherokee, Iowa

b. paragraph 2 -

The Community Center

c. paragraphs 5, 15, 16, 17 -

Tyrone Guthrie

d. paragraphs 6, 7, 8 -

The Saturday night festivities

e. paragraphs 12, 13, 14, 15, 16 -

The Sunday festivities

f. paragraph 18 -

The future of the Center

g. paragraphs 19, 20, 21, 22, 23 -

The history of the Center

h. paragraphs 9, 10, 11 -

The Cherokee Community Theater

3. As he discussed the major topics, what other topics does he touch on?

a. Miss Margaret Delaplane (Who is she?)

b. location of Cherokee

c. residents of Cherokee

d. members of the Community Theater

e. history of the Community Theater

f. the attitude of some Cherokeeans toward the Center

g. Mr. Glassburner

h. the pre-Guthrie speakers at the dedication

i. the Bushlow wills

j. Myron Bushlow

4. How does Henahan organize his material? Are there any major organizational devices in the article?

The first three paragraphs are introductory, asking questions which create an artificial tension in the reader.

Then the article proceeds to answer the basic questions which any good news story answers:

a. paragraph 4 - where?

b. paragraph 5 - who?

c. paragraphs 6-17 - what happened?

d. paragraph 18 - what's next?

e. paragraphs 19-23 - How was the Center built?

Paragraphs 24 through 26 provide a conclusion which hints at the significance of the Center in this Iowa community.

Tracing the Growth of the Article

Tell the students that this article appeared in the July, 1965 issue of Holiday magazine which was devoted to articles on off-the-beaten path America. You might even try to find the issue in your library and take it in to class with you.

Tell the students that for the next couple of days you will be looking at the materials which went into the writing of this article.

The first question that needs to be answered is about the author. Who is he and how did he come to write this article for Holiday? (You will have to tell the students that Donal Henahan is a drama and music critic for the Chicago Daily News. He had written several pieces for Don Gold when Gold was on the editorial staff of the now defunct Show Business Illustrated, which was published in Chicago. Gold, therefore, knew the kind of work that Henahan would do and thought that he would be qualified and competent for this assignment.

Pass out Exhibit #1 to the students. Tell them: Henahan was in New York City doing some articles for his paper, the Chicago Daily News, when the Holiday people tried to contact him at the Wellington Hotel (which explains the notes at the top of Exhibit #1). Henahan, however, had moved to the Meurice Hotel and the Holiday people finally succeeded in talking with him on the phone there. After the phone call, Henahan dropped in at the Holiday offices in New York to talk over the project. At the Holiday offices he talked with Don Gold (managing editor), Don Schanche* (executive editor), and Dick Atcheson and Steve Wilkinson (senior editors) about the idea for the article. Don Gold had received the memo (Exhibit #1) from the Guthrie Theater's New York publicity agency. You will see Gold's query to Dick Atcheson in the upper left corner of the sheet.

As they talked, Gold expressed the opinion that he thought there might be more to the story than met the eye (jealous relatives and snubbed heirs, possibly) and specifically mentioned that he was not interested in the kind of piece the national news magazines might get from Cherokee. His suggestions were pure suppositions, of course, and there might not have been anything special or particularly interesting about the affair, in which case Henahan's trip would have been useless. Henahan admits that he had some doubts about the project but agreed to it nevertheless. Before leaving the office, they agreed on the price that Henahan would be paid for the article plus expenses (noted on Exhibit #1). He then went back to work on his New York articles for the Daily News.

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*Pronounced Skán-ke which rhymes with hankie.

Exhibit #1, then, contains the germinal idea for the article. It was probably released to all magazines, newspapers, and mass media. It caught the eye of an editor at Holiday and he was interested enough to consider it as a possible idea for an article. In Exhibit #1 emphasize the scant detail. Why might this press release have interested the Holiday editors?

a. The issue for which they were planning was devoted to little-known places in the country. This was perhaps one of the few possible topics about the Mid-West to come to their attention.

b. The article could draw some interest merely because of the involvement of Sir Tyrone Guthrie, a figure of considerable interest to the American reading public.

c. The imaginative mind of editor Don Gold saw the possibility of a private behind-the-scenes drama in the story.

Exhibit #2 is a kind of verifying letter which Atcheson wrote to Henahan. Henahan had known Atcheson and Schanche, as well as Gold, from work on other magazines, thus the arrangements for doing the article were simplified.

At this point you will want to notice carefully with the students just what Henahan knew about the event. The next two sheets, which you will pass out to them, Exhibit #3, are a quick jotting of some thoughts which he set down shortly after landing in Cherokee. Some of them were followed through on; others were not. You will want to go through these notes with the students, allowing them to pick out ideas which were developed in the finished article which they have read.

In Exhibit #3 notice the large number of ideas for the article which Henahan conceived before he had done any research on his topic. At this point he was casting about for possible slants on the subject which would suit the Holiday reading audience. He knew that the tone of the article would have to be light and amusing and his notes in this Exhibit record some ideas which he thought would be useful in creating this tone. Some of those which he actually used are:

a. "alien corn": the allusion to Keats' "Ode To a Nightingale"

VII

Thou wast not born for death, immortal Bird!
    No hungry generations tread thee down;
The voice I hear this passing night was heard
    In ancient days by emperor and clown;
Perhaps the self-same song that found a path
    Through the sad heart of Ruth, when sick for home,
      She stood in tears amid the alien corn;
        The same that oft-times hath
      Charmed magic casements, opening on the foam
        Of perilous seas, in faery lands forlorn.

b. the idea of alluding to a song title: here "Give My Regards to Broadway"; later "Just Forty Five Minutes from Broadway"

c. "grand signeur" [sic]: He later decided to call Guthrie at one point in the article "the great man"

d. was Bushlow "a Kennedy rooter or what": this shows up in the article as "a reader of August Heckscher speeches"

f. the rather bad jokes which he attributes to an ex-Iowan ("fled-Iowan"). He did not use these at any point in the development of the article, perhaps because he felt that some of the comments he heard during his stay in Cherokee were more telling and amusing.

g. Guthrie's resemblance to de Gaulle.

Some stress should also be given in your class discussion to the ideas which Henahan noted but did not use: a good writer often discards many of the first ideas he has because they do not fit.

Exhibit #4 is the section of Henahan's notebook which contains the notes which he took on the job. These notes are not always exact, but were complete enough to give him information to work from in writing. As you will see later, the factual information was rechecked for accuracy before the article went to press and corrections were made. Once again, go through the notes with the students, allowing them to identify ideas which were developed from his notes in Exhibit #3 and ideas and quotations which he used in the article. In this exhibit you will want to emphasize the variety of topics which Henahan took notes on:

a. the motel
b. conversations
c. the town's location
d. the newspaper
e. the bequest
f. the new Center
g. the people involved

This exhibit should be particularly interesting to the students because of the extensiveness of the notes. The creative imagination is evident here again in the interest shown in the unusual. (The verbatim copy of the advertisement for the Magic Fingers Massaging Assembly in the bed in Henahan's motel room is one.)

Pass out Exhibit #4A, which is a list of printed material which Henahan had at his disposal when he was researching the story. At the end of the list you will find two articles covering the dedication which appeared in local Iowa newspapers. These articles will be of interest to the students for a comparison of styles and viewpoints.

Exhibit #5 is a set of notes that Henahan typed out when he got back to Chicago from the Cherokee trip. The notes came out of his notebook and his memory. They include, as he says, "inaccuracies that I later had to run down when I discovered that they didn't match other facts I gathered."

Exhibit #5 should be examined for the narrowing and eliminating of material which Henahan has done by this time. This is his first work done after some time has elapsed and you will want to point out how he has begun grouping notes on particular topics, although the grouping has not resulted in any formal plan as yet.

At this point Henahan has completed his pre-writing activities. You will want to stop the discussion of the materials long enough to help the students identify the various steps which Henahan has performed during his work so far on the article. He has:

a. analyzed the writing assignment. In his discussion with the Holiday editors in New York he found out approximately what they wanted, how long it could be, and what the particular topic would be. As a professional writer he already knew what sort of audience he would be writing for, since Holiday is a magazine that most writers are familiar with.

b. searched for a slant on the topic. His talk with the editors gave him some ideas. Exhibit #3 shows his own thoughts on ideas which he might develop in the paper.

c. examined his knowledge of the topic for areas which might need investigation. In both Exhibits #3 and #4 we find notations of information which he wishes to find.

d. gathered his information. Exhibits #4 and #5 record the information he has gathered from interviews, reading the Cherokee newspapers, and the experiences he had in Cherokee.

e. made a preliminary organization of the article. Exhibit #5 shows some sort of organization which he can use as he proceeds to the next step of actually writing the first draft.

Pass out Exhibit #6 which is the first rough draft of the article and Exhibit #10 which is the final draft which Henahan submitted to Holiday. Allow the students to read both versions of the article, searching for changes which were made in the revision process. Tell the students that Henahan did two complete rewrites between the two versions which they were just given. Exhibit #10, then, is the third complete rewrite of the article. Instruct the students to compare the two articles and underline those sections of sentences and paragraphs in Exhibit #6 which appear in approximately the same form in Exhibit #10. (The students may do the comparing in class if there is time, or they may be instructed to do it out of class as a homework assignment.)

The changes that have occurred between the first draft, Exhibit #6, and the draft Henahan sent to Holiday, Exhibit #10, are varied in tvpe, ranging from stylistic changes to content changes. The stylistic changes are largely attempts to "tighten up" the prose although occasionally they succeed in shifting the emphasis of a sentence or enriching the sentence texture. These are probably rather subtle changes to discuss with freshmen, but a mature class might profit from spending some time on them. The changes in content, however, can be dealt with and you might have the students suggest possible reasons for these changes.

The major changes:

Exhibit #6	Exhibit #10	Possible Reasons
"the world"	"this shrinking world"	The already-mentioned idea of the ICBM.
"It would make a wondrous libretto for a musical ("Cherokee!"), or for one of those old Preston Sturges movies starring Betty Hutton and Eddie Bracken."	"The whole charmingly vertiginous scene suggested one of those old Preston Sturges movies starring Betty Hutton and Eddie Bracken, or possibly the scenario for a new Meredith Wilson musical ("Cherokee!")."	Tightening of structure, enrichment of language, tie-in with Iowa's most famous author.
"The funds came from a $126,380 bequest by a well-off farmer, and a $125,000 bond issue voted by the tiny community."	"The money came from an unexpected and inexplicable $126,380 bequest by a well-off farmer, Myron Bushlow, and had to be matched by a similar amount from the community."	Creating interest in the reader by hinting at mystery.
"('Call him successful, not wealthy--it goes down better in these parts,' advised a Cherokeean, mysteriously.)"	"whom I was urged to refer to as 'successful' rather than 'wealthy' ('it goes down easier in these parts . . . .')"	Shift of emphasis
"This is the center of the cattle-feeding industry," Miss Delaplane said.	"We're the center of the cattle-finishing industry," said Miss Delaplane.	This quotation is only sketched in in the notes in Exhibit #4. Perhaps Henahan thought the "we're" expresses the local pride and lack of perspective of rural America more accurately than "This is . . . ."
	Inclusion of "Myron Bushlow's land brought $415 an acre when he died, and it was ordinary Cherokee farmland."	Inclusion of detail to give the reader a more complete picture of Cherokee.
"self-examination"	"self-excoriation"	Suggestive of the Puritanic in Bible-belt Iowa

"in search of the cultural explosion"	"in search of the artistic renaissance"	Dislike for term "cultural explosion" and use of the term later in description of Guthrie's first speech.
"for this has been one of the worst winters in memory."	"for this has been one of the harshest winters people hereabouts can recollect."	Perhaps suggesting tone of Iowa dialect.
"to execute 'Heart Wounds' . . . ."	"to render such pieces as 'Heart Wounds' . . . ."	The double play on the word "render" might express Henahan's critical opinion of the performance more accurately than "execute".
"the Glassburner ensemble went a few rounds with the first . . . ."	"Mr. Glassburner's ensemble executed the first . . . ."	The use of "execute" is more appropriate here since the following statement indicates that the first movement was done in.
"Two gray-uniformed little ladies in overseas caps solemnly presented . . . ."	"Two gray-uniformed ladies, a deputation of the Veterans of Foreign Wars Auxiliary . . . ."	Needed clarification.

Later differences between the two versions are minor word substitutions and changes in paragraphing for the sake of clarity.

When discussion of Exhibits #6 and #10 has been completed, distribute Exhibit #7. Tell the sutdents that this is a more formal verifying letter from Mr. Atcheson to Mr. Henahan which reached Henahan after his return to Chicago from Cherokee. Notice the deadline for the article. The dedication took place on March 14 and the deadline for the article is March 29. That allows Henahan just 15 days to write and rewrite.

Tell the students that at this point in the development of the article Henahan's individual effort was finished. From here on the development of the article was continued through the combined effort of the Holiday editors and staff working with Henahan. But before you see what the editorial process involved, lead the students through a discussion which will isolate steps 6, 7, and 8 which comprised Henahan's Writing and Post-Writing activities. Henahan:

6. Wrote his first draft rather hurriedly, getting some organization for the material onto paper. By glancing at Exhibit #6 again you will be able to see the large amount of material that he included in this draft but later crossed out with heavy pencil as he performed step #7.
7. Revised the rough draft as evidenced by the marking on Exhibit #6 and the changes which occurred in the drafts between Exhibit #6 and Exhibit #10. In your discussion emphasize the varied nature of these revisions and the number of complete rewrites which Henahan made (three).
8. Copied and proof-read the MS for typographical errors before submitting it to the magazine. From Exhibit #10 this step is hard to find evidence for, since that exhibit is a carbon copy of the manuscript which he actually submitted; however,

one can be sure that this step was performed. Henahan is, after all, a professional writer who is interested in pleasing the people for whom he is writing.

Tell the students that the Holiday editors were pleased with the piece when it arrived and that payment was put through promptly. However, the editors were cautious in their reading of the manuscript. Just a short time before the Saturday Evening Post, another Curtis publication, had been sued by Football Coach Paul "Bear" Bryant of the U. of Alabama for libel. The editors, therefore, wanted to be certain that Henahan's facts were correct. In particular, the Holiday lawyers wanted more details on the bequest. They told Henahan that it was not possible under the law to do it the way he had written it. He, then, checked his notes and tried to settle the question by rewording the paragraph.

Pass our Exhibit #13 which is his reworking of the paragraph on page eleven of Exhibit #10. Have the class compare the paragraph in question, the second paragraph on page eleven of Exhibit #10, with the revision as it appears in Exhibit #13. Point out the manner in which Henahan tried to dodge the issue by taking out as many specifics about the bequest as he could.

However, Editor Atcheson decided that the rewording of the paragraph was too vague. It did not tell the reader enough.

Henahan's next step was a phone call to the Cherokee City Attorney, Loyal Martin. Pass out Exhibit #14, a letter from Henahan to the editors in which he reports on his findings from the City Attorney. Point out to the students the completeness of the letter. He is trying to completely satisfy the Holiday lawyers; thus he reports all of the facts. Have the students check the facts which are given in this letter with the facts which Henahan gave in paragraph eleven of Exhibit #10. Notice the difference in the stipulation in Mrs. Bushlow's will on starting (as Henahan had written it) the Center within three years of her death and finishing (as the letter reports her bequest) the Center within that time period. If you will check through Henahan's notes from the very first (Exhibits #4 and #5) you will see that his notes on this fact are ambiguous and he evidently interpreted them the wrong way. Only by checking through the details of the bequest did he accidentally catch his mistake.

Have the students find the paragraph as it appeared in the magazine and compare it with the version of the paragraph which the lawyers contested (Exhibit #10 again). You will notice that the change, with the exception of the deadline for finishing the building, is slight. However, Henahan had documented the facts and this apparently eased the minds of the Holiday lawyers.

Between this stage of the development of the article and the printing of the article in the July issue, a period of four months or so, Henahan answered a half dozen or more queries from the copy editors (Is there such a dance as the Gorilla? Was there really a barbecue to celebrate the new street lights in 1913?) In each case he had material on file which he sent along to them to document his facts. Another question from the copy desk was about the type of plane the Guthrie group arrived on. Henahan had said a DC-3 because that is what Lady Guthrie had told him. Some editor at Holiday, however, discovered that there is no DC-3 on that run.

The most obvious change in copy which was suggested by the editors involved the opening line of the story. Don Schanche, the executive editor, decided that it would confuse people who would take the ICBM thing seriously. Besides, he said, it would not take an ICBM 45 minutes to get from Broadway to Cherokee and he also doubted that the reader would get the allusion to the old tune "Just Forty Five Minutes from Broadway". So Henahan changed it.

Before dismissing the article review the nine steps which have been isolated as the steps of the writing process which Henahan performed as he wrote this article. Make sure that the students understand what each of them is so that they will be ready to study each of them separately and understand how it fits into the total writing process.

"'Cultural vitality!'

That's the way Sir Tyrone Guthrie . . ." to "schedule reservations and manage the building."

The complete model will be found in the article "Famed Director Inspects Our 'Cultural Vitality'--Sir Tyrone Joins Us In Dedicating Center; Handsome New Building Opened", published in the Cherokee Daily Times, March 12, 1965, section 2, p. 2.

"Cherokee, Iowa: --This art-oriented community became a focal point . . ." to "and the Chicago Daily News, as well as The Journal."

The complete model will be found in the article "Sir Tyrone Praises Cherokeeans" by Francis Moul, published in the Sioux City Journal, March 15, 1965, section 1, p. 1.

"--skyline motel, wall to wall beige carpets, . . ." to "Moose Hall in modern colors. outdated 50 years ago."

The complete model will be found in Donal J. Henahan's typed "cherokee notes."

"Just 45 minutes from Broadway, by ICBM, lies Cherokee, . . ." to "are the talk of Speelmon's bar, let alone of the D & R Lunch."

The complete model will be found in Donal J. Henahan's first draft of his Cherokee, Iowa story.

"Just 45 minutes from Broadway, by ICBM, lies Cherokee, . . ." to "and the Guernica are the talk of Speelmon's bar, let alone the D & R Lunch."

The complete model will be found in the second draft of Donal J. Henahan's Cherokee, Iowa story.

#7

"I hope you got out of Cherokee alive . . ." and "I hope they treated you well and that you got good stuff."

The complete model will be found in Richard Atcheson's March 17, 1965 letter to Donal J. Henahan. (see exhibits #2 and #3)

"Dick: Here's my suggested insert, . . ." to "and their sons and his widow's charities."

The complete model will be found in Henahan's suggested insert for his Cherokee, Iowa article. It accompanied Henahan's April 22, 1965 letter to Richard Atcheson, senior editor of Holiday Magazine.

#14

"Here's what I found from another talk . . ." to ". . . and it is a thing of beauty. Thanks."

The complete model will be found in a letter written by Donal J. Henahan to Holiday senior editor Richard Atcheson on April 22, 1965.

"Cherokee, Iowa (pop. 7,724) is the last place in this shrinking world . . ." to "and the Guernica are the talk of Speelmon's bar, let alone the D & R Lunch."

The complete model will be found in the article "Culture Comes to Cherokee" by Donal J. Henahan, published in Holiday Magazine, July, 1965, pp. 21-26.

#1

"Cherokee, Iowa, a town of 8,000 in the valley . . ." to "Margaret Delaplane, Chairman of the Cherokee Community Center Board."

The complete model will be found in the press release "Tyrone Guthrie to Dedicate New Community Center in Cherokee, Iowa", published by Solters, O'Rourke & Sabinson, Inc., 62 W. 45 St., New York, New York 10036.

#2

"I heard from Bud Westman of Solters, O'Rourke and Sabinson . . ." to "Best luck in Cherokee."

The complete model will be found in a letter written by Richard Atcheson, Senior Editor of Holiday Magazine, to Donal J. Henahan on March 5, 1965.

#3

"Alien corn . . ." to "founded Stratford (Ont.)"

The complete model will be found among Donal J. Henahan's initial notes taken in Cherokee, Iowa. Henahan is the music critic for the *Chicago Daily News*, 401 N. Wabash Ave., Chicago, Illinois 60611.

#4

"on E. Main St.--D & R Lunch (counter) . . ." to ". . .risk being a fool" - not a complete taste relationship."

The complete model will be found in Donal J. Henahan's "Cherokee Notes 3/12-15/65".

#4A

Printed Resources Henahan Used in Researching the Article

1. A brochure for the current season of the Minnesota Theater Company.

2. "The Future of the Performing Arts" an article from Saturday Review March 13, 1965 containing many statistics about the financial state of affairs of the music and drama groups in this country.

3. "Give My Regards to Sir Tyrone" an article from the New York Times January 24, 1965 in which Broadway producer Herman Shumlin argues with many of Guthrie's ideas about Broadway theater.

4. "Guthrie Lauds Town's Spirit" an article from the Des Moines Register March 15, 1965 which gives a brief report of the dedication.

5. "1,000 Miles Off Broadway" an article from the New York Times May 9, 1953 about Guthrie and the Minnesota Theater Company's first season.

6. The Associated Press Biographical Service sketch #4184 issued November 1, 1963 about William Tyrone Guthrie. This item is marked by the Sun-Times, Daily News Library as a part of their collection.

7. "Why I Refuse Invitations to Direct on Broadway" an article from the New York Times December 20, 1964 in which Guthrie explains his attitude toward Broadway and the Minnesota Theater.

8. A brochure-calendar for the 1964-65 year issued by the Cherokee Museum Association which lists the exhibits they will have during the year and makes a plea for support.

9. An APCO Iowa roadmap.

10. How Local Airlines Put Main Street on the Map, a pamphlet provided by American Airlines which includes a description of the services offered by Ozark Airlines.

11. An Ozark Airlines "ready-ref" timetable.

12. A "Welcome to Cherokee" flier published by the Cherokee Chamber of Commerce on which Henahan has noted the population figure and altitude of Cherokee.

13. An Exhibition Calendar for January to July of 1965 from the Sanford Museum in Cherokee, Iowa.

14. Four programs from special exhibits which appeared at the Sanford Museum:
    a. Midwest Indians and Frontier Photography
    b. Sculpture by Oscar Littlefield
    c. Oscillon Exhibits by Laposky

#4A

d. Paintings and Drawing by Marvel Johnson

15. A list of "Places At Which Oscillon or Electronic Abstractions Exhibits Have Been Shown, 1953-1965" from the Sanford Museum.

16. The 1963 Annual Report of the Sanford Museum in Cherokee.

17. Two Dedication programs for the Sunday, March 14, 1965 dedication of the Cherokee Community Center one of which is clean, the other (that which Henahan probably had at the dedication) marked with a few notes on the ceremony.

18. The January, 1965 Newsletter for the Northwest Chapter of the Iowa Archeological Society, Vol. XIII., No. 1 which is published at the Sanford Museum.

19. Two issues of the Museum News: Sanford Museum and Planetarium Vol. 2, No. 2, Summer, 1964 and Vol. 3, No. 1, Spring, 1965.

20. A Northwestern Bell Telephone Company phone book for Area Code 712 which includes Cherokee.

21. A rather impressive Cherokee Centennial book published in 1956 which traces the history of the town and the community. Henahan says that every small town has such a publication and that it is invaluable to the writer who is unfamiliar with the town.

22. Two issues of the Cherokee Daily Times that for Friday, March 12, 1965 which included a special Community Center dedication supplement, and that for Saturday, March 13, 1965.

23. Three issues of The Sioux City Journal those for Friday, March 12, 1965, Saturday, March 13, 1965, and Monday, March 15, 1965. A rather complete selection from Guthrie's Sunday dedication speech is given in the March 15 issue and is reproduced for you in the following pages.

24. A "History of the Cherokee Community Theater" which was written at Henahan's request for his use on this article. It is a two page typed report.

Lesson 3

Overview:

This lesson, the last in the unit, introduces the student to a typology of prose that will be used in the remaining units in the ninth grade and some of the units in succeeding grades. These types--Reports, Analyses, and Evaluations--are discussed fully in the "Introduction to Lessons in the Writing Process from the Northwestern Curriculum in Composition" and in the Teacher's Resource materials for Units 9-2, 9-3, and 9-4.

Briefly, one might say that written pieces are classified according to this scheme by analyzing finished pieces to find the communicator's purpose, or his attitude toward his subject matter.

In Reports the writer merely reports; he does not give opinions; he does not pass judgment; he merely gives the facts about an event, an object, or a circumstance. His function in this piece might be said to be descriptive if one will allow narration of an event to be description.

In Analyses the writer takes a different attitude toward his subject. Here he looks at the topic in an analytic way, usually examining it for causes or possible effects, sometimes comparing it or contrasting it with other things of similar nature. Analyses often include an opinion about the subject, but the opinion is subordinated in the piece to giving the reasons or causes for an event or exploring the nature of a situation.

In Evaluations the writer acts as a judge, stating his opinion of what is good or bad, what ought or ought not be. His main objective in this kind of composition is to pass judgment, and he may or may not support his position.

The lesson is divided into three exercises. Exercise A makes the distinctions between possible writer attitudes toward subject matter through the use of illustrative sentences. Exercise B leads the student through analysis of several short written pieces to show him how a piece can be classified according to this scheme. Exercise C is an optional written exercise which the teacher may choose to use to reinforce the typology is he thinks reinforcement is necessary.

These exercises are not meant to be an exhaustive study of these types. Instead, they are to be used to develop a preliminary concept of the basic differences between Reports, Analyses, and Evaluations. The purpose is to prepare students for future writing problems.

In other words, if the student has been asked to write a Report on the high school traffic patterns, he will be able to look at his drafts to see if he has allowed any opinions or judgments to intrude into what should be a pure report. If he is asked to write an Analysis, he will be able to check to see if his emphasis is correct, whether he has emphasized causes or reasons or whether his emphasis has been misplaced on his estimation of the subject.

Objective:

To introduce the student to the constructs* of Reports, Analyses, and Evaluations.

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*"Constructs," refers to concepts "deliberately or consciously invented or adopted for a special scientific purpose" as defined by Fred N. Kerlinger, Foundations of Behavioural Research, (New York, 1965), p. 32.

Exercise A

Procedure:

Place the following columns of sentences on the chalkboard before the class period begins.

Column A

1. The Saturday Evening Post is published weekly by the Curtis Publishing Company.
2. The Lincoln Park Zoo has only one elephant in its collection.
3. The overall height of the Space Needle on the 1962 Seattle World's Fair grounds is 600 feet.
4. My mother thinks that the Beatles will not last, but many people disagree.
5. Picasso's famous painting, The Old Guitarist, hangs in the collection of the Art Institute of Chicago on the second floor.

Column B

1. The trend to move from the city to the suburbs, which reached its peak in the late 1950's, seems to be reversing today.
2. The price of hardback books may well continue to climb, because of the increasing cost of labor and materials.
3. I think the turning point in Saturday's game in the last minutes of the third quarter when our quarterback broke through the line and made a seventy yard run for a touchdown.
4. Last week's activities on Capitol Hill proved once again that the Executive branch of the government has gained ascendancy over the Legislative.
5. Because of the development of mass media, the drama today has proliferated into a four-fold genre: the traditional

stage play, the motion picture scenario, the television play, and the now seldom written radio play.

Column C

1. If there is one thing I can't stand, it is middle-aged women in shorts in the supermarket.
2. The Volkswagen may have outgrown its reputation for being a "bug," but it still seems short and stubby to me.
3. Six out of ten high school students are merely wasting the taxpayers' money.
4. The concert last night proved once again that Beethoven has something valuable to say to the twentieth century.

Tell the students that this lesson will deal with the kinds of attitudes that a communicator may assume toward his subject in any particular utterance, and that the three columns of statements that they see on the chalkboard typify three of the major attitudes which communicators may assume. Tell them that these three kinds of attitudes are those which they will be asked to take in various assignments throughout the year.

Analyze the speaker's attitude in each of the statements, establishing the categories, Report, Analysis, and Evaluation, including the following points in your analysis:

In the sentences in Column A the speaker is primarily interested in facts. He does not give opinions and he does not make judgments about his subject matter. His attitude is that of the reporter who observes and reports in the most objective way possible. (A speaker can never be absolutely objective since the choice of words he will use necessitates some subjective response to the subject.) For this reason we call this kind of speaker a Reporter and the pieces he writes are Reports. (Write Report at the top of Column A.) His statements tend to be easily verifiable; that is, the truth of the statement can generally be checked in some way. N.B. that although this kind of communicator does not give his own opinions, he may report the opinions of others as in the second to last example, "My mother thinks...."

The sentences in Column B, in comparison to those in Column A, are less objective. The speaker does reveal his opinion of the subject matter, but his opinion is not the most important element of his communication. Rather, he tries to analyze his subject for his audience, to give them some rather objective insight into its causes or its nature. The speaker in statements of this kind is called an analyst and the kind of composition in which he appears is an Analysis. (Write Analysis at the head of Column B.) In the Analysis, the writer attempts to get his audience to understand what something is, why it is, or how it works.

In the sentences in Column C the communicator plays yet another role. Like the Reporter, he observes and reports. Like the Analyst he analyzes what he has observed and reported. In addition to these functions, however, he also passes judgment on what he reports and analyzes. The speaker in these pieces says what is good and bad, what should or should not be. In this kind of composition his opinions are the major element of his communication, unlike those of the communicator in the Analysis. He acts as a judge or an evaluator; hence, we call this kind of piece Evaluation. (Write Evaluation at the top of Column B.) This kind of composition is the most obviously persuasive of the three; therefore it is the least objective.

Ask the students to write one example of each of the three kinds of statements. Walk around the room and give help to those students who seem to need it, asking them questions about their statements to help them clarify the distinctions when necessary.

After the students have spent some time working on their statements (ten or fifteen minutes) ask some student to read one of his sentences and let the class decide what role the communicator plays in the sentence; i.e., is the communicator a Reporter, an Analyst, or an Evaluator? Allow several or all of the students to read one or more of their sentences in this way as time permits or as class interest and understanding of the concepts warrants.

Exercise B[*]

Procedure:

Tell your class that you now want to look at some pieces written by various writers to see which of the communicator's functions the speaker in each article performs.

1. Pass out copies of "The Philippines: Belch of a Killer" (p. 72) to the class. Read through the article with the class. Then reread the article sentence by sentence, asking the students to decide what kind of statement each sentence is.

Sentence [1] An Evaluation ("pleasant")
[2] A Report
[3] An Analysis (Why "a particular thrill"?)
[4] A Report
[5] A Report
[6] A Report
[7] A Report
[8] A Report
[9] A Report
[10] A Report
[11] A Report
[12] A Report
[13] A Report

---

[*] Exercise B leads the student from the classification of sentences as representatives of types of compositons to the classification of actual pieces of composition. Sections 1 and 2 ask the student to classify each sentence separately and then, on the basis of that analysis, to decide which kind of composition the piece is. Section 3 omits the classification of each sentence, but teachers the student to make his classification on the basis of main ideas in the article. And Section 4 shows the student how to make the classification still more quickly by eliminating the step of listing all the main points and proceeding to the essential question, "What is the one most important idea (the communicator's purpose) in the piece"?

Lake Taal is a pleasant all-day-picnic's drive from Manila. . . ." to

"In the first three days, 25 bodies were found."

The complete model will be found in the article "The Philippines: Belch of a Killer" taken from Time Magazine, October 8, 1965, pp. 47-48.

Tell the students that this article is a good example of pure reporting. Although the first sentence contains an Evaluation, the purpose of the communicator in this piece is not to judge but rather to report on the tragedy. The evaluation in the first sentence is incidental to the main purpose of the piece which is to describe the eruption for the reader.

2. Distribute copies of the article "How Do You Read A Daily Stock Market Report?" from Better Homes and Gardens. Read through the article with the class. Ask the class to read the article again to themselves and to classify each of the sentences as a Report, an Analysis or an Evaluation. Give them about ten minutes to complete this task. (See model, p. 74.)

   Check with the students to make certain that they have classified all of the sentences as Reports. If students differ on their classification, class discussion should be used to correct their errors.

   Ask the students what kind of composition they think this piece is on the basis of their close reading. Tell them that this Report is typical of How-To-Do-It pieces. Quite often they seem to be analyses, but are really mere reports of a process. In this piece the writer/communicator describes the process of reading a market report in the same way that a communicator would describe the process of baking a cake or assembling a radio kit.

3. Distribute copies of "Psychology Is Uncertain Game Factor" (p. 75) to the students. Tell them this article appeared in the Daily Northwestern (the Northwestern University campus newspaper) on September 30, 1965, the Thursday before the Saturday

"Most big newspapers report the daily ups and downs . . ." to "These would be identified with numerals indicating the various stated dividend rates."

The complete model will be found in the article "Family Money Management: How Do You Read a Daily Stock Market Report?" taken from Better Homes and Gardens, November 1964, p. 128.

"Psychology in the sports world . . ." to "and you never know what might happen."

The complete model will be found in the article "Psychology Is Uncertain Game Factor" written by Dick Stilley and taken from the *Daily Northwestern*, September 30, 1965, p. 4.

October 2 football game between Northwestern and Notre Dame. Read the article through once with the students and then go back and reread it slowly letting the students pick out the main ideas and write them down on paper.

After you have reread the article with the students, let the class list the main ideas on the chalkboard.

The main ideas in the article:

A. Psychology is an uncertain game factor in today's college football.

B. The kind of psychological elements that used to be involved in football only occasionally influence the outcome of games today.

C. Saturday's game between Northwestern and Notre Dame may be a game that is influenced by the kind of psychological elements which used to influence games.

D. Football Saturdays in South Bend are special days in that town.

E. Notre Dame will be anxious to win because of their loss last weekend.

F. The Notre Dame coach, Ara Parseghian, will probably be especially anxious to win a game against the university that formerly employed him.

G. Northwestern will be anxious to build on their win against Indiana on the previous weekend to try to stay in the winning column.

H. This is the first game that the two schools have played since Parseghian left Northwestern to coach for Notre Dame.

J. The entire Northwestern campus has been anticipating this game for a long time.

K. In terms of past performance and number of returning lettermen, the two teams are unevenly matched.

Ask the student to decide what the communicator's main purpose in this article seems to be. Let them discover that an Analysis may contain a section which makes an evaluation when the evaluation is negated and is not primarily to persuade or convince the reader of the communicator's point of view. In this article the evaluation is included in the comparison of the records of the two teams, an often-used method of the Analysis.

4. Distribute copies of "The Improper Arena" (p. 78) to the class. Tell them that this article appeared on the editorial page of the New York Times on September 16, 1965. Read the article with the class. Ask the students to write a one sentence statement which summarizes the writer's main thought. Then ask them to decide, on the basis of their statement of the main thought, which of the communicator functions the speaker in this article performs. (Their sentences will probably say something like; Although concern for the care and treatment of the mentally retarded is justified and even admirable, this important issue should not be used as a political issue in election campaigning.) Let several of the students read their statements to the class and ask for comments on the various statements. Be sure that all of the statements accepted include a moral judgment (this is good or bad, should or should not be done.)

"A sincere concern for improvement in the welfare . . ." to "involved in turning it into a political issue."

The complete model will be found in the article "The Improper Arena", published in the September 6, 1965 issue of The New York Times, p. 44.

Lessons in the Writing Process

Unit 9-2

The Journalistic Report

Northwestern University

The Curriculum Center in English

1809 Chicago Avenue

Evanston, Illinois

1965

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Preface

These lessons in writing Reports introduce students to simple forms of Reporting, beginning with one-paragraph examples in simple narrative form and proceeding to more complicated forms. Since many of the lessons emphasize revision as part of the writing process, these have been planned to extend over two days, at least. Examination of his own writing on a succeeding day should lead a student to more objective appraisal and effective revision than that likely to occur immediately following the original writing. Perhaps what we are aiming for is two revisions: one immediately following writing and another when the writing has had a chance to "cool off."

Lessons open with students reading and examining a piece of professional writing and then planning and writing short papers using similar techniques. In general four steps have been followed:

1. Students are given a writing model to read and discuss on two levels: content and a particular writing technique employed. [The models follow each lesson.]
2. The teacher or students--or both--choose a subject for a writing assignment within the range of the students' personal experiences and suitable for development by employing the techniques under study.

3. The teacher leads students to plan the writing assignment together. Through discussion students set out to discover a store of general ideas adequate for developing the topic. These ideas should then be arranged in an order agreeable to the students and acceptable to the teacher. Students may find it helpful to take notes, or the class secretary may write the notes on the blackboard. Availability of this material is essential for each student because he will use these class-generated ideas as the skeleton for his own writing.
4. Students should begin actual writing as soon as class discussion has produced adequate discovery of general ideas, and they have been arranged in workable order. From these general ideas each student builds his own composition--styles his sentences, chooses his own particular details. Ideally students should be able to write first drafts during the class period in which they read the model and discover and order general ideas for the writing assignment.

The next day students should be allowed to re-read and revise papers. While some teachers may prefer students to rewrite final papers, others may wish to follow the technique of the professional journalist. Reporters on a daily paper, for instance, cross out unnecessary words and insert short revisions above the line; they cut writing apart to insert longer additions. This latter kind of revision, because it concentrates on additions, should be encouraged among students since these lessons concentrate on teaching them to use specific details, incidents and examples to support general statements.

Lesson I

Objectives:

1. To continue development of the concept of Reporting.
2. To introduce the student to the Analysis of a short passage of Reporting a personal activity in a natural or chronological order.
3. To provide students the opportunity to write one paragraph Reports of personal activities.

Materials:

Copies of passage from The Story of the INSIDE Books by John Gunther for each student in the class.

Abstract:

I. Distribute copies of writing model. Supply biographical and background material. Have students read model. Lead discussion to help students discover the author's main idea and attitude toward that idea. Have students sort out the sentences which carry the general ideas, that is, the forward movement of the paragraph. Help students see how the author makes each general idea more specific before he proceeds to the next general idea.

II. Determine a suitable subject for a writing assignment in which students may use a method of development similar to Gunther's. Apply the same methods to the students' own writing process.

III. Have students work out the general development during class discussion.

IV. Have each student build upon these common general statements to write a paragraph using specific details which each discovers or invents for himself.

Procedure:

I. **Examination of writing model.** (See model on pp. 10-11.)

1. Distribute copies of writing model; supply biographical and background material.

2. Have students read material silently.

3. Ask necessary questions about biographical and background material so students realize Gunther is a successful writer, author of many books widely read by general audiences for more than a quarter of a century. In other words, he qualifies as an expert on the subject about which he is writing.

4. Proceed with examination of model. Ask students to find the main idea. Write it on the blackboard.

   (Gunther writes everything three times. Main idea is "Revision is important" or "Revision is typical." First sentence is specific detail which expresses the general idea.)

5. Ask how the author develops this idea, exactly what he means when he says he writes everything three times.

   (He tells the order of the steps he takes in writing. He makes clear that "writing everything three times" really means much revision and rewriting.)

6. Ask students to find the sentences that carry the forward movement of ideas--the steps Gunther follows in ordering his ideas. Record these steps on the board.

   (a. He first writes a hurried rough draft of a section.

   b. He revises this section.

   c. His secretary types the corrected manuscript.

   d. He revises a second time.

   e. The second revision is typed.

   f. He revises a third time.

   g. The third revision is typed.

   h. The third revision goes to the printer.

   i. He revises galley proofs.

   j. He usually calls it quits after galley proofs.)

7. Reinforce this Analysis by having students put arrows over the exact sentences in the model which carry the forward movement. Have someone read them aloud.

8. Lead students to discover that these bare sentences make dull reading and in no way convey the attitude of the author. Indeed, they give merely a dull shadow of the complete picture in Gunther's paragraph.

9. We now approach the essence of this lesson on Reporting. Ask the students to examine the first three introductory sentences of the paragraph to discover words or groups of words that show the author's attitude toward his subject.

   ("my curse . . . . I fiddle and faddle . . . . ill fortune . . . . luckless creatures who can never get anything right on the initial attempt.")*

10. Use a similar method to examine the body of the paragraph. Begin by asking how Gunther uses more specific terms to develop the sentence, "First I do an insanely hurried rough draft."

    (He typewrites ten pages, 2,000 words, in about three hours.)

    Write these details on the board under the general statement which they make more specific.

11. Ask how Gunther individualizes the statement, "Then this must be revised--often rewritten."

    (By restating it more specifically and with more concrete words: "revision takes just as long as the original;" then a further restating at even greater specificity, "three hours to write, three hours to revise.")

12. Ask how Gunther individualizes the idea that revision often means actual rewriting.

    ("Sometimes hardly a word of the original script survives.")

13. Have students analyze the rest of the model in a similar manner.

    (Gunther uses the same technique of individualizing each general statement by statements of greater specificity.)

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*Students interested in lexicography might consult the unabridged dictionary to see how the word "fiddle" is especially appropriate because it implies two different meanings, both of which apply to Gunther's writing activities: he both tinkers with his writing and tampers with it.

14. In analyzing the last part of the paragraph help students understand technical words.

    (a. Proof, an impression of type taken for correction or examination.

    b. Galley proof, a proof from type before it is made up in pages.

    c. Page proof, a proof from type that has been made up in pages.)

15. A note about identifying Mr. Canfield. Although head of Harper & Brothers, he served as Mr. Gunther's editor. The concept of editor might be related to the idea of the copy desk in the classroom. Students should learn that every author of a book has an editor at the publishing firm. Among other duties this editor examines the copy for possible errors, misunderstandings and points that might not be clear for readers.

16. Help students see how Gunther followed a natural time order in reporting events, but that he stopped the clock, as it were, to make each event more specific.

17. This lesson should make students aware that objectivity is a relative thing as shown in this writing model. Gunther chose those particular ideas, both general and specific, that helped make his particular thesis and viewpoint clear.

II. Assignment (by teacher).

1. Tell students they are going to write a paragraph using the method that Gunther used. Review his method.

   (General idea supported by several general statements of action following a natural order of events, each statement made vivid by one or more specific statements.)

2. Suggest several possible subjects: getting up in the morning; lunch hour routine; going home from school.

3. Tell the students that part of the writing activity (discovering something to say and putting general ideas in order) will be carried on in class with students helping one another through means of oral discussion.

III. Invention: discovery of ideas. (Class activity which provides basic information and helps students arrive at a general skeleton of a paragraph.)

1. Have each student think about the chronological steps he follows when he gets up in the morning.

   (Let us assume this is the subject chosen.)

2. Lead class discussion so students find general statements about getting up in the morning and list these on board.

   (An example of statements might cover these: the alarm clock--decisions on clothing--dressing--eating breakfast--relations with other members of family--collecting school supplies--departure.)

3. Discuss possible viewpoints the material itself develops.

   (A Report about a person who always has clothing laid out the night before and bounds out of bed before the alarm goes off will have a substantially different effect from one about a person who regularly oversleeps and conducts a daily morning search for his shoes and schoolbooks.)

Invention: discovery of details. (Individual activity.)

1. To make this part of the writing activity clear take one of the general statements on the board and have students assume a viewpoint toward it and work out sentences of greater specificity or individualizing details to support it. Explain that this is the method they will use to complete the writing assignment.

2. Students can be told that the audience for this paragraph is their classmates. They can either read them to one another in small groups or before the whole class. Some may be used for posting on bulletin board. Further, they should know the piece is not to be longer than one page. If some students prefer not to write about themselves they should be encouraged to write about someone else they have observed and can write knowingly about, a brother or sister perhaps.

   Briefly review the ideas of the earlier lessons "Introduction to the Writing Process" to remind students that such information as audience, length of writing assignment are usually known and considered by professional writers.

3. Have students write down general statements they plan to use.

4. Let each student proceed to write his own or individualizing details for each general statement. Here he can turn both to the example developed by the class and to the Gunther model.

IV. Writing and revision.

1. Students should have time to complete writing in class.

2. Students should be able to call on the teacher for help with problems of mechanics or spelling. Such difficulties should not bog them down during the creative writing process. Further, these student-teacher communications should be quietly conducted so as not to distract other writers.

3. It is not necessary to make perfect copies of papers: revisions and crossed out words should be acceptable on completed papers. Some students will find they must make clean copies to hand in; allow them to do so.

"I write almost everything, if I have time . . ." to "while actually in a taxi en route to Harper's."

The complete model will be found in *A Fragment of Autobiography* by John Gunther (New York: Harper and Row, Publishers, 1961, 1962), pp. 109-110.

Lesson II

Objectives:

1. To continue development of the concept of Reporting.
2. To introduce the student to Analysis of a short passage of Reporting in which the Reporter basically picks and chooses scenes and actions from one vantage point, and then edits and rearranges her pictures to meet her purpose.
3. To provide students the opportunity to write short Reports of a familiar multi-activity situation in which the writer is only incidentally involved but serves primarily as Reporter of the scenes he observes.

Materials:

Copies of passage from The Death and Life of Great American Cities by Jane Jacob for each student in the class.

Abstract:

I. Distribute copies of writing model. Supply biographical and background information. Have students read material. Lead discussion to help students discover the author's introductory idea. Have students sort out the sentences which carry the general ideas, that is, the forward movement of the selection. Help students see how the author makes each general idea more specific before she proceeds to the next general idea. Help students see how the author views her subject from a particular vantage point, a vantage point made clear to her audience. Have students find main idea, which is stated at the end.

II. Use the subject matter of the writing model and the author's technique as the basis of a writing assignment. Supply the general subject for the assignment or lead students to discover a subject satisfactory to the group.

III. Have students work out the general development together through class discussion.

IV. Have each student build upon the common general development to write a short Report using specific details which each discovers for himself.

Procedure:

I. Examination of writing model. (See model on pp. 20-21.)

1. Distribute copies of writing model; supply biographical and background material.

2. Have students read model and supplementary material silently or orally.

3. Ask necessary questions about Jane Jacob so students realize Mrs. Jacob is a successful writer with background and knowledge for the subject about which she is writing.

4. Proceed with examination of model. Ask students to find the introductory idea. Write it on the blackboard.

   (The stretch of Hudson Street where the author lives is the scene of an intricate sidewalk ballet every day. This is the obvious thesis and the lesson is structured around it. Some students, however, will read on a second level, seeing the whole passage, including the ballet metaphor, as lending support to the closing statement "All is well" in this stable neighborhood where the shop keepers and inhabitants keep the neighborhood in order through their movements on the street. Each teacher will have to decide for himself whether a class is ready to reach this implied meaning.)

5. Ask how the author develops the idea of the intricate sidewalk ballet she sees every day.

   (She uses a chronological order to introduce characters and tells what each one does as he appears on Hudson Street.)

6. Ask students what makes the Jacob model more complex than the Gunther model.

   (More characters are participating in a greater complexity of activities, a situation which forces the author to do more sorting and ordering of characters and activities into related categories.)

7. Ask students to find the sentences or parts of sentences that carry the forward movement of ideas--the steps Mrs. Jacob finally selects to order her ideas. Record these steps on the board.

   (a. She makes her own entrance putting out the garbage can.

   b. Junior high students walk by, dropping candy wrappers.

   c. She sweeps up the wrappers in front of her house and watches other rituals of the morning.

d. Mr. Halpert unlocks the laundry's handcart from its moorings.

e. Joe Cornacchia's son-in-law stacks empty crates from the delicatessen.

f. The barber brings out his sidewalk folding chair.

g. Mr. Goldstein arranges coils of wire from the hardware store.

h. A three-year-old comes out on a stoop.

i. School children, the younger ones, go to school.

j. Men and women go to work.

k. Some hail cabs.

l. Housewives come out of houses and talk to each other.

m. Mrs. Jacob has a wordless farewell with Mr. Lofaro.

n. The farewell is a ritual which means all is well on Hudson Street.)

8. Reinforce this learning by having students put arrows over the sentences or parts of sentences in the model which carry the forward movement.

   (Students may have difficulty with the passage about the taxicabs. Remind them that the taxicabs' "history" is introduced only to clarify their appearance on Hudson Street, that part of Hudson Street which Jane Jacob sees as she sweeps the walk before her door.)

9. Have someone read aloud the forward moving sentences and parts of sentences. Lead students to see that these taken alone fail to convey the full picture Mrs. Jacob wishes to share with us; general statements alone create a ballet of limited movement by shadowy characters.

10. We now approach the essence of this lesson in Reporting; it is similar to that of the preceeding lesson: an investigation of how the author adds details that expand the basic ideas so the readers see what the author wishes him to see. It should be evident to most students that they see more through reading this short passage than if they were on Hudson Street themselves--a tribute to the sorting process by which Mrs. Jacob chooses general ideas and supporting details for each person's activities.

Ask students to examine the opening paragraph to discover details of Mrs. Jacob's activities of putting out the garbage can and sweeping the sidewalk.

("surely a prosaic occupation but I enjoy my part, my little clang.")

Ask how the author uses concrete details to make us see the junior high students walking by.

("droves . . . dropping candy wrappers. How do they eat so much candy so early in the morning?")

11. Ask students to investigate the long opening sentence in the second paragraph to see how each character is individualized through what he does rather than by what he looks like.

    (Joe Cornacchia's son-in-law stacking the empty crates from the delicatessen and others stacking empty crates implies replenishing stock. The three-year-old is individualized by such details as "with a toy mandolin on the stoop, the vantage point from which he is learning the English his mother cannot speak." Again, an implied meaning: foreign-speaking families live on Hudson Street.)

12. Ask how the author makes the primary children distinct from the older students of St. Veronica's and Public School 41.

    (Primary students "dribble through;" the more mature students "cross, heading east and west.")

13. Continuing the ballet metaphor, ask what the two new entrances are.

    (Men and women going to work and neighborhood women in housedresses crisscrossing the street.)

14. Ask students to find details the author chose to individualize these two groups. Record on board.

    ("women--well-dressed and even elegant men--with briefcases emerge from doorways and side streets . . . . heading for bus and subway . . . some hover on the curbs, stopping taxis." The second group, the women in housedresses, "crisscross, pause for quick conversation . . . laughter or joint indignation, never it seems anything in between." Students will probably want to point out that Mrs. Jacob here introduces characters talking, an intrusion on the ballet movement. However, Mrs. Jacob probably saw the talk as incidental to the movement; it is a minor point, in any event.)

15. Ask students if they have discovered an inner organization of this paragraph, that is, a number of categories into which the author has sorted the various people and their activities.

(One sorting might have two parts: those who were getting ready to stay in the neighborhood for the day and those who were leaving the neighborhood. A more realistic listing will have more categories: older school children, storekeepers, younger students, merchants, adult workers leaving the neighborhood, housewives staying at home, and Mrs. Jacob's departure.

The purpose of investigating this inner organization is to lead students to see that ordering material in an apparently simple, chronological manner forces the writer through a process of sorting material into categories of one kind or another. Perhaps the students can be led to see that such sorting is a device the writer uses to help the reader grasp relationship of ideas and thus understand more easily.

16. Ask students to examine the final three sentences, which might well have been a separate paragraph. Ask how Mrs. Jacob changes role here.

(She moves from observer to participant: "time for me to hurry to work too, and I exchange my ritual farewell with Mr. Lofaro.")

17. Ask students what details make Mr. Lofaro a real person to the reader.

("the short, thick-bodied, white-aproned fruit man who stands outside his doorway a little up the street, his arms folded, his feet planted, looking solid as earth itself.")

18. Ask why Mr. Lofaro is more completely described than the other merchants.

(The author wants us to see that Mr. Lofaro plays a larger role than the others through the "ritual farewell.")

19. Ask how Mrs. Jacob makes the reader see her "ritual farewell."

(She uses specific, as opposed to general, action words: "We nod; we each glance quickly up and down the street, then look back to each other and smile. We have done this many a morning for more than ten years, and we both know what it means: All is well.")

20. Ask students to explain the meaning of "All is well."

(Hopefully they will see that the great number of details which the author has observed, sorted and recorded lead to a general conclusion--all is well as the day starts on Hudson Street.)

21. This is an optional question for discussion, but this writing model presents an organization pattern useful for discussing an essential phase of the writing process often difficult to get at with students--a kind of which-came-first-the-chicken-or-the-egg consideration:

Ask students to recall how Mr. Gunther said he wrote.

(He wrote everything three times.)

Supposing that Mrs. Jacob followed a similar method; ask students to chart or list the many different points in the writing process at which she might have introduced the concept of comparing the morning activity to a ballet.

(Possible answers:

a. While she was standing on the street with her broom.

b. While she was trying to put the ideas into some kind of order in her mind before she started writing.

c. While she was writing or revising.)

Students should be made aware that at many points in the pre-writing, writing and re-writing processes they will frequently discover new relationships of ideas that add freshness and originality to what they write. Put another way, students should begin to see that the writing process itself sometimes generates ideas which nudge aside nice, orderly pre-writing plans.

II. Assignment (by teacher).

1. Tell students they are going to write a Report using methods similar to those of the model. Review the method.

   (Chronological order of events. Events separated into categories. General conclusion at the end. Specific, individualizing details supporting each forward moving statement. The metaphor used to tie ideas together should not be essential in this writing assignment.)

2. Have students suggest several possible subjects, action scenes they might observe together at school and from which they could write a similar Report. Decide on a subject. Chances are students will have to do some observing before writing; they will discover they have never really looked carefully at what goes on in opening the library, closing the science laboratory or starting a basketball game.

3. Have students observe an agreed-upon activity and take some notes on the actions and participants in preparation for group pre-writing activities the following day.

4. Discuss possible audiences and have students decide for whom they will write.

   (Examples: student readers of their grade, school paper or adult readers of the neighborhood paper.)

   Ask them how the particular audience will influence the way they collect ideas.

5. Determine the length of the Report; students may wish some freedom here, but the paper should be short, preferably no more than a page in length.

III. Invention: discovery of ideas. (Class activity providing basic information and arrival at a general skeleton for the Report.)

1. Ask students to Report on their observations and notes about the opening of the school library.

   (Let us assume this is the subject chosen.)

2. Lead class discussion so students concentrate on the activities involved rather than the appearance of the people. List statements of action on the board. As students build upon each other's statements, a viewpoint or tone, even a unifying metaphor, may emerge. In general, students find more things to choose from in bustling, busy scenes rather than quiet ones. Ideally they should observe the library when it is bursting with early morning students doing many things.

3. Lead students to see that they must move beyond a simple chronological ordering of events; like Mrs. Jacob, they must find a way to separate events according to types of persons involved. If the Report aims to convey the picture of a bustling opening hour in the library, the writer might select the term-paper-writing senior dropping an armful of overnight books on the front desk and rushing to class, the desperate junior coaxing the librarian to help him find material for an overdue report, the freshman boys huddled over the sport section of the morning Tribune, checking the baseball batting averages while keeping an eye on the clock. The Reporter would probably sort out and reject scenes of serene scholarship in progress because they fail to portray the idea of busyness. A similar division into types will be necessary in writing about the library staff and the teachers present.

4. Allow students time to copy general statements from the board. Some may wish to copy all the ideas recorded on the board, since these may help them develop individualizing details to support the general statements.

IV. Writing and revision.

1. Students should have time to write in class.

2. Students should be able to call on the teacher for help with problems of spelling: looking up words in the dictionary should not be allowed to bog them down during the creative writing process. Student-teacher communication should, of course, be quiet so as not to distract other writers.

3. Students should place papers in copy-desk folders at the end of the class period. However, they should be encouraged to think about what they have written and allowed to read and revise their Reports the next day when they will have a more detached attitude. At this time students should be encouraged to look critically at their writing, and consult the dictionary, thesaurus or handbook.

4. Have students turn papers in to the copydesk or the teacher, following the established class procedure.

5. Teacher evaluation should be based on how well students developed individualizing details and achieved order in the light of the audience for whom they wrote. Avoid red pencils; overlook mechanical errors. Find something to praise.

6. Arrange for students to share writing successes by reading choice passages and papers aloud or showing papers on the overhead projector.

"The stretch of Hudson Street where I live is . . ." to "know what it means: All is well."

The complete model will be found in The Death and Life of Great American Cities by Jane Jacob (New York: Random House, 1961), pp. 50-51.

Lesson III

Objectives:

1. To help students understand that the way we write (or communicate in general) depends upon our audience.

2. To have students report their own conversations as an example of how differently they themselves report the same experience to two different audiences.

3. To have students plan and give short oral reports about one of the situations on the chart "Situations that Change a Speaker's Point of View." These reports should show how word usage changes to express the different viewpoint the speaker assumes when the audience changes. Also the students should become aware of how speakers use words of greater specificity for particular audiences.

4. To lead students to discover some additional problems one encounters as a writer rather than a speaker in meeting the needs of his audience, his readers.

5. To have students examine models from encyclopedia writing which show how differently the same subject was covered for different audiences.

Materials:

1. Copies of chart "Situations that Change a Speaker's Point of View." (See page 28.)

2. Copies of encyclopedia explanations of the word "Habit" from Encyclopedia Americana and from Britannica Jr. Encyclopedia. (See page 27.)

Abstract:

I. Have students consolidate their practical knowledge of the information about the interaction between speaker and listener in general conversation. Ask students to tell how they would report the same event to their parents and then to their friends.

II. Pass out charts titled "Situations that Change a Speaker's Point of View." Have students prepare short oral reports of conversations about one of the situations in the chart or a similar one. Group the reports by subjects and encourage questions after each group of speakers has finished. Allow listeners to ask questions about anything they failed to understand. In other words, show how questions give the speaker a chance to clarify what he previously said by expanding or explaining his ideas.

III. Lead students to discover how much more difficult it is to foresee the needs of a particular audience when writing. Refer to the questions students asked in the preceding oral reports and discuss how these questions helped the speaker communicate his ideas more fully. Discuss other reactions of the audience (overt and covert) that might make a speaker revise his conversation or speech as he goes along. Relate these situations to the writing process and help students realize how they must, while writing, keep anticipating the reactions of readers and provide for them.

IV. Distribute copies of the writing models, passages from the two encyclopedias, one written for children, the other for adults, both passages explaining the word "habit." Read and discuss the passages to discover ways each author provided for his particular audience by the way he wrote.

Procedure:

1. We cannot overemphasize the importance of structuring writing assignments so that students always have a particular audience in mind as they write. Many students look upon school composition as "writing writing" for teacher evaluation rather than as writing their thoughts so clearly and concretely that they will be understood by someone in particular who wants or needs to understand.

Perhaps we can begin by asking the students to reflect on how carefully each considers his audience in everyday conversation. Ask students to tell how they report the same event to different audiences: (Reporting about a new friend to parents calls for different selection of details than reporting to a close friend. Again, a blue Pontiac sedan for one audience becomes a GTO for another. Students can be expected to provide a lively discussion as they relate incidents which contrast the vocabularies they use with adults and with their peers.)

Lead students to generalize about the characteristics of audiences they considered in deciding on material for their conversations. Ask why a student usually does not tell his mother the technical aspects of a successful play in a football game, while he may even get out a piece of paper and make a diagram of the same play for a friend who plays on another team. (A speaker must consider the knowledge and background of his audience, as well as interest in the subject.) Whether a class should be allowed to get off in the complicated subject of a speaker's hidden purposes must be decided by the teacher. Some classes can profitably prove their own methods of hidden persuasion in conversation. ("Mary Smith had the neatest new sweater today, Mother. Do you know she got five skirts and sweaters to start school?" or "I hear my new English teacher has never been known to give a kid an S the first marking period. Do you thing that's fair, Dad?")

2. Pass out chart titled "Situations that Change a Speaker's Point of View." Have students read the entire chart. Ask them if they would like to add some similar situations which would change a speaker's point of view. Have the secretary list some of these situations on the board. Tell students they will have a time to prepare a one-minute conversation on one of these situations. Make clear that the second situation is not just an interruption of a conversation begun with one person and interrupted by the entrance of a second person; it is an entirely different conversation and much more difficult because the speaker faces an audience of two persons with different interests and backgrounds. The teacher must anticipate that some students will point out that their reaction to the second audience in many of these situations would be simply to avoid talking about the situation under the circumstances. Suggest each may think up a similar situation from his own experience since all of us have occasion to talk with people of mixed interests and background. Students will realize that the successful speaker here is the one who can discover ways to say something so it will appeal to more than one person.

Give students time to prepare report. This may be an overnight assignment or a classtime assignment, a decision best made by each teacher who is familiar with the particular class.

The reports should not be longer than a minute or so. Try to group the reports by subjects so students can see and appreciate that no two speakers handle the subject in exactly the same way. In scheduling speakers it is useful to have the first two or three speeches given by students who can be expected to give good speeches with interesting, specific details. These first speeches fulfill a function similar to the writing models we use in the lessons--they help the other students structure better speeches, and set the tone for the entire assignment. All speakers should be given the courtesy of being heard through to the end. In the light of the objectives of this particular lesson, no criticism of vocabulary or delivery should be made. At the end of each group of speeches students should be able to ask questions of speakers if they failed to make a point clear. Finally, teacher and students might point out particularly successful ways various speakers reached his two audiences.

3. Ask students to consider how the listeners' questions helped them make themselves understood. Then ask them to put themselves in the role of listeners and recall incidents in which they as listeners found it necessary to ask questions to understand speakers. (Here students will gain understanding of the nature of communication by citing the failures they have suffered through: the teacher who gave too hasty an explanation of a new process, the neighbor who failed to give adequate directions for the baby sitter, the classmate who relayed assignments incompletely.)

Ask students to consider some similar examples of failures they have experienced not in oral but in written communication. (Actually, each of the examples cited above could have been written failures as well as oral.) Another example they might cite are inept direction sheets for assembling many things we buy from kitchen stools to golf carts. This should be an open-end discussion but students will most likely give instances in which writers failed to give needed information, used a too specialized vocabulary, or failed to be specific.

4. The following activity should reinforce the previous discussion which was largely based on the students' own experiences. Distribute copies of the two passages explaining "habit." Have someone read them aloud. Ask what was each author's purpose. (To explain the term "habit.") Ask why they are so different. (Because one was written for adults and one for children.)

Ask students to pick out the words or phrases in the Americana version which make us realize it is for adults. ("Relatively undeviating fashion . . . purposeful endeavor . . . to facilitate adjustments.") Ask students if they think the author of the Britannica account knew less about the subject than the other. What you want to establish is the fact that although both writers are in all probability highly qualified, one deliberately simplified his material because of his audience.

Ask students to find the general ideas in the meaning and list the specific concrete examples the Americana author uses to make his general terms clear:

a. General: habits acquired as a result of purposeful endeavor; Specific: those necessary to use the typewriter efficiently.

b. General: habits learned without intent; Specific: habit of misspelling a word.

c. General: habits which reveal faulty procedure; Specific: habits of automobile drivers.

Ask students why the author might have chosen these examples for his adult audience. (They are examples most adult readers would be familiar with.)

Ask students to pick out the general ideas and the supporting specific statements in the Britannica Jr.:

a. General: good habits are helpful to the person; Specific: brushing one's teeth morning and night.

b. General: habits which may be harmful; Specific: smoking or biting one's nails.

Ask students to consider why these examples were chosen by the author. (They would be understandable to children.)

Ask students to read the passage from Americana and leave out all the concrete examples. Have someone read the passage without the concrete examples. This question anticipates the motivating idea behind many of these lessons: the successful writer--professional or student--must concentrate on supporting his general ideas with concrete, specific details and incidents. He must have a particular audience in mind to discover and use those details and incidents which will most effectively appeal to and be understood by that particular audience.

"Habit, a loose term denoting . . ." to ". . . or they my lead to inefficient performances."

(the citation for this complete model will be found on p. 148 of the unit LESSONS IN THE BASIC PROCESSES IN COMPOSITION)

"Habit. Anything we learn to . . ." to ". . . such as smoking or biting one's nails."

(the citation for this complete model will be found on p. 148 of the unit LESSONS IN THE BASIC PROCESSES IN COMPOSITION)

SITUATIONS THAT CHANGE A SPEAKER'S POINT-OF-VIEW

SITUATION	First Audience	Second Audience
1. Little boy telling how brave he is in the dark	Neighbor child the same age	Neighbor child the same age PLUS Little boy's junior high age brother
2. Teen-ager on phone discussing current boy-girl preferences	Closest friend	Closest friend PLUS Mother, who enters the room
3. Person telling about his part in some competition: horse show, art fair, sports, etc.	Friend who was not present at the event	Friend who was not present at event PLUS Person who won more honors in the event that the speaker
4. Boy or girl describing a party he attended where he was allergic to all the foods served	Friend who was not at the party	Friend who was not at the party PLUS Host or hostess the speaker wants to retain as a friend

Lesson IV

Objectives:

1. To introduce students to techniques a writer uses to separate an event into a series of small events.
2. To introduce students to some introductory words and word groups which alert readers to a new event coming up.
3. To make students aware of words and word groups which emphasize time relations between ideas.
4. To make students aware that some time signals both summarize what has happened before and at the same time show the time relation between two events.

Materials:

"A Letter from the Publisher, Bernhard M. Auer," Time, September 24, 1965, one copy for each student. (See pp. 33-34.)

Abstract:

I. Have students read and understand a letter-report of an event reported chronologically.

II. Have students discover the small events into which the writer separated his main event.

III. Have students find and record key sentences which introduce each small event.

IV. Have students examine the writer's opening word signals which serve the double function of summarizing for the reader a previous event and at the same time relating it to the new event introduced in the main part of the sentence.

Procedure:

1. Have students read and understand "A Letter from the Publisher," Time, September 24, 1965.

a. Explain that this weekly feature of Time usually reports behind-the-scenes activities of producing the magazine, such as how writers put a story together or how an artist creates a cover.

b. Distribute copies of the model.

c. Have students read the passage and question them for understanding.

d. Ask what makes the report newsworthy.

(This is the first cover based on a work of sculpture. The method of the sculptor was unusual.)

2. Have students see how the writer reported the event (the creation of the cover) by breaking it down into a series of small events.

a. Write on the board the first thing that happened.

(Time commissioned Sculptor Robert Berks to produce a bust of Pope Paul to be photographed for a Time cover.)

b. Ask students what were the small events that made up the whole event--the creation of the cover. Have student secretary copy these on the board.

(One way or another, the list must follow the key sentences of the model because of the next step in the lesson. One way:

1. He examined Time's photographs.

2. He took his selections home and went to work.

3. He discovered what he wanted in expression and position.

4. He chose a special clay to work with.

5. He created the bust of Pope Paul.

6. He photographed it.)

3. Have students examine "time signals" and the way the writer uses them to alert the reader to a new idea.

a. Ask students to locate the key sentences or parts of sentences with which the writer introduced first, the general event and then each small event. Allow some time for individual work. Then ask students to read key sentences.

(This is the list:

Main Event

"The editors commissioned the bust of Pope Paul and used a color photograph of it as a cover portrait. The Sculpture is the work of Boston-born Robert Berks . . . ."

Small Events

1. "After he accepted our commission, his first move was to sift through hundreds of photographs of the Pope in our picture collection."

2. "Then Berks took his selection of pictures back to his Manhattan studio, covered a whole wall with them, disconnected the telephone and went to work."

3. "After five hours of studying the photographs, Berks felt he knew what he wanted--the expression of the face, the position of the head, the thrust of the shoulders."

4. "For his medium, Berks chose a plasteline-like clay [a non-hardening clay mixed with oil or wax] which he devised himself . . . ."

5. "Working against our deadline, Berks completed the bust in two days and nights."

6. "After finishing the sculpture, Berks turned to the job of photographing it, which he rates as important as doing the bust itself.")

b. Have students copy these sentences carefully in their notebooks under two headings, Main Event and Small Events, numbering them as shown above.

4. Have students examine the sentences they copied to discover how the writer used introductory groups of words to alert the reader to each new event.

   a. Ask students to find the writer's signal words which precede the main thought in each key sentence.

   b. Ask students to put a line above those opening signals which indicate time relations (opening groups of words or single word introducing key sentences 1, 2, 3, and 6).

   c. Ask students if there is a difference between the function of "After" word groups and single word "Then."

   ("After" word groups summarize what has happened before and indicate something new is about to start. "Then" makes the reader do his own summarizing but alerts him that a new event is about to start.)

d. Ask students why these "After" word groups help the reader more than does the single word "Then."

(These word groups repeat in condensed form the previous event so the reader sees *the immediate time relation* between the two ideas.)

e. Ask why the author put these devices at the beginning rather than the end of sentences.

(Only in this position can the words serve their two functions: to alert the reader to a new event and summarize a previous one.)

There is no writing assignment with this lesson because the main purpose is to introduce the concept of "time signals" needed for the next lesson.

"*Time*'s cover artists have used every . . ." to "conservatim swirl through the Vatican Council."

The complete model will be found in the article "A Letter from the Publisher" by Bernhard M. Auer, printed in *Time* magazine, September 24, 1965.

Lesson V

Objective:

To give students practice in use of time signal-words in writing a narrative explanation of a complex event.

Materials:

Passage from Exploring Biology, Fifth Edition, by Ella Thea Smith, "A Little Monkey's Flight into Space," a copy for each student. (The Time chart, showing time and events covered in writing model, is for the teacher only.)

Abstract:

I. Have students read writing model and discuss content, author's purpose, and audience.

II. Have students study author's organization.

III. Have students see why some events are reported only briefly and in general terms.

IV. Have students see why other events are reported with many specific details.

V. Have students see that important ideas are introduced first in general terms and then supported with details.

VI. Have students see that importance of an event, not the time covered, determines the number of details the writer will report.

VII. Have students study the functions of time signals.

VIII. Have students see that detailed reporting requires extensive use of time signals.

IX. Have students write one or more reports of an event which can be reported as a series of small events of varying degrees of importance.

Procedure:

I. **Examination of Writing Model.** (See model on pp. 42-44.)

A. Have students read and understand the purpose and audience of "A Little Monkey's Flight into Space."

1. Pass out copies of passage.

2. Have students read passage and discuss purpose of author: ask especially why the author used a "story" form. (To report to high school biology students how a monkey reacted during a space flight, how scientists measured the reactions and why the flight was important. The story line is the technique for holding interest.)

B. Have students study how the author organized her report.

1. Ask students how author organized the "story" of the flight.
(Divided the main event into small events and reported these in the natural order.)

2. Ask students to list in their notebooks a title or heading for each small event.

3. Have students discuss headings and try to agree on a common list which the class secretary should record on the board as a basis for a later step in in the lesson. See Time Chart, on page 45.

C. Have students study the levels of specificity in the article.

1. The following words and phrases should be listed on the board.

"trained for weeks"
"various small instruments"
"well-padded, sealed capsule"

"body processes"
"doctors"
"moment"
"reactions"

2. Ask students to dictate for recording on board all that the article tells them about each word and phrase.

Group I

"trained for weeks." No details explain the specific method of the training.

"Various small instruments" is a general idea which does not sort out instruments or their specific forms or functions.

While "capsule" is made somewhat specific with the details "well-padded, sealed," the reader learns nothing of size, material or shape of the capsule.

Group II

General	Specific
"body processes"	"pulse" "breathing rates" "blood pressure" "body temperature" "voice" "breathing" "heart sounds"
"doctors"	"listening"
"moment"	"they had been waiting for"
"reactions"	"primates" "while traveling close to 70,000 miles per hour in zero-gravity conditions"

3. Ask students to compose a sentence or two to explain why the author treated some terms one way (generally) and some another (specifically).

> A possible phrasing: authors use specific details to explain general terms that they want their audiences to understand in detail, or that will give some kind of color to their writing. Their choice depends on their subject, their audience, and their purpose.

This is a difficult point. Allow plenty of time for discussion.

4. Supplementary examples of significant small events reported in deep detail for the record of the 13-minute flight itself.

"His pulse rate rose"
    "on awakening"
    "from 230 to 250"
    "an increase of about the same proportion as that of a human being just awakening."

"His pulse rate rose"
    "from 250 to 280"

"the rocket and its passenger hurtled outward"
    "For 2½ minutes"
    "to a distance of 290 miles"
    "subjecting the monkey to a force or pull of some 10 times the force of gravity."

5. Ask students what particular audiences of science students might need more specific information on these subjects.
(Students of electronics, for instance, might require many specific details about the instruments, their design and function. Medical students specializing in aerospace medicine might require pages, or entire books, perhaps, detailing and particularizing the general idea of "various small instruments attached to various parts of the body.")

II. Writing Assignment, a Teacher-Student Activity.

A. Ask students to think of possible events in their own lives which could be broken down into small events for a "story" of two pages that would interest either the whole class or another audience of the student's choice. Prime the students' thinking with some possible subjects. (School election, school program, athletic content, first date, a big party, a public appearance.)

B. Allow students time to think of some subjects, then list these on the board.

C. Some subjects will be simple narration, others will have an expository or persuasive purpose beyond the narration. Either type should be acceptable.

III. Invention: Discovery of General Ideas. (Class activity which provides basic information and helps students arrive at a general skeleton of a report of several paragraphs.)

A. Allow students time to carry on a question-answer session with themselves about ideas for their papers and suggest they make notes.

B. Some questions that might prove helpful could be written on the board.

1. Who is your audience?

2. What is the main idea you want to get across?

3. Who are the important people involved in the event?

4. What is the main event, its essential parts?

5. When did the event occur?

6. What small events before and after the main event need telling?

7. How much time is covered by each small event? Make Time Chart.

Invention: Discovery of Details. (Individual activity.)

A. To help students through this step in the writing process ask students to keep in mind their audience, purpose, mood and length of the paper.

B. Have students use their Time Charts as they develop specific details.

C. Have students refer again to the writing model and follow the form as closely as possible.

An example of a report about the freshman chorus winning a city-wide contest.

Beginning:

event
time and place
name of director
number of students in chorus

Small background events:

selecting students for the chorus
early rehearsals
stepped-up rehearsal schedule as contest approaches
going to downtown auditorium for contest
drawing third position for appearance
listening to competitors

Main event:

getting on stage
the singing itself with details about each song
difficult spots in songs
ending on pitch on the right high note

Concluding small events:

waiting for the judges' decision
hearing the decision and commendation
reactions back at school

D. Have students become aware of the several functions of time signals for the reader.

1. Ask students to insert in a second column in the Time Chart the exact time covered by each small event. (See Time Chart.)

2. Ask students to underline in the model all words or groups of words which are time signals--either timing events, or

ordering them or doing both simultaneously.

(timing: "For 2½ minutes"; ordering: "Next"; and doing both simultaneously: "The day before".)

3. Discuss students' underlined time signals and try to arrive at agreement. (Such phrases as "On the return trip to earth" seem to imply time, but students may see this as a place-phrase. It would seem advisable not to concentrate on such differences since there are a large number of time signals available for study.)

4. Ask students to record time signals on their Time Charts.

5. Ask students why the author chose to open many sentences with time signals.

(To alert the reader to a new small event as well as to clock that event.)

E. Have students see that a writer uses most time signals when reporting events in detail.

1. Ask students to consult chart to find time signals which cover largest time segment.

(Actually, only one time signal is used in reporting training activity: "for weeks".)

2. Ask students how training incident is reported.

(General terms reported briefly.)

3. Ask students to find time signals in the event covering the smallest amount of time.

(Four time signals in the flight out which covers three minutes: "For 20 or 30 seconds . . . after that . . . For 2½ minutes . . . Then . . . .")

4. Ask students where the above time signals occur; in what kind of event.

(Important event, covered in detail.)

5. Ask students to discover a relationship between this author's use of specific details and time signals.

(The more specific and detailed the reporting of an event, the more frequent the time signals.) Some students will point out that many of these time signals themselves are particularly specific: (" For 20 or 30 seconds" in contrast, for instance, to "for weeks".)

IV. Writing and Revision.

A. Students should have overnight or longer to complete writing, using the time chart as a kind of outline.

B. Students should be able to call on the teacher for help with mechanics.

C. Students should be allowed revision time in class. Ask students to examine their papers for specific details. Then ask them to check their time signals.

D. Students should have a choice whether or not they rewrite revised papers.

"The story of the flight of a little squirrel monkey . . ." to "a highly hopeful trail for human space flight."

The complete model will be found in Exploring Biology (Fifth Edition) by Ella Thea Smith (New York: Harcourt, Brace & World, Inc., 1959), pp. 644-645.

Time Chart

Small Events	Time Covered	Time Word Signals
1. Introduction (1-3)	---	recent (3)
2. Training (4-9)	weeks	was trained for weeks (5)
		usually fell asleep soon after being placed in . . . capsule (6)
3. Flight Time Decided (11-12)	---	After careful preparation (10)
		on December 13, 1958 (11)
4. Getting Ready (12-18)	1 day	The day before (11)
		then placed him (15)
5. All aboard (19-22)	½ hour	On December 13 (20)
		one half hour before (20)
		soon fell asleep (22)
6. Takeoff (22-27)	an instant	asleep when the rocket left the pad (24)
7. Flight Out (28-32)	3 minutes	For 20 or 30 seconds (28)
		after that (28)
		For 2½ minutes (30)
8. In Space (32-43)	10 minutes (implied)	Then (33)
		At once (40)
		In less than a minute (41)
9. Return (44-52)	10 minutes (implied)	On the return trip to earth (45) ["on" is taken to mean "during"]
		for a little while (46)
		As soon as the parachute . . . opened (48)
		from this 13-minute flight (52)

Lessons in the Writing Process:

Unit 9-3

The Journalistic Analysis

[Lesson Plans]

Northwestern University
The Curriculum Center in English
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Evanston, Illinois
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Preface

These lesson plans are supplemented with a resource unit that explains the purpose and content of each lesson in greater detail than is possible if lesson plans are to be concise. Descriptions of each lesson in the resource unit should be studied before the lesson plan is examined.

Each lesson plan is divided into four sections: objectives, materials, abstract, and procedure. Within the procedure section suggested or possible student answers are enclosed in parentheses.

It is expected that teachers may want to alter some lessons and combine, eliminate, or supplement others.

Lesson I

Objectives:

1. To review and strengthen the students' concepts of what the Analysis is.
2. To compare and contrast the author's function in the Report, the Analysis, and the Evaluation.
3. To demonstrate how an Analysis develops by examining an Analytic essay written by a professional writer.

Materials:

Copies of "A Thunderbolt and Churchill" by Royce Brier for each student in the class.

Abstract:

I. Have students recall basic information about the differences between the Report, the Analysis, and the Evaluation as originally studied in Unit 9-1.

II. Have students read model and determine what kind of questions the author is attempting to answer.

III. Relate these questions (or purposes) to the general characteristics of Analytic writing.

IV. Have students study the model closely to see how Brier has gone about finding answers to the questions he has asked; in other words, how he has gone about analyzing the subject.

Procedure:

I. Review the basic characteristics of the Report, the Analysis, and the Evaluation.

1. Ask students to recall what they learned about the characteristics of the Report, the Analysis, and the Evaluation in the first unit of the year, Unit 9-1, "Introduction to the Writing Process."

(Students may need some prompting, but should be able to develop the basic differences:

a. In the Report, the author deals with factual material, and tries to recreate a picture of the object, event, or situation for his audience.

b. In the Analysis, the author looks beyond the basic material of the report to examine intangible things like cause, effect, possible reasons "why," etc., but still refrains from evaluating his material.

c. In the Evaluation, the author adds his own evaluative comments about his subject, suggesting whether it is good or bad, whether it should or should not take place, etc.)

NOTE: Student comments will probably come in random order, and should be listed on the board.

2. Suggest that the basic characteristics of each type of writing can be summarized using the three criteria: use of factual material, use of opinions, use of value judgments. Sketch the blank chart on the board:

	Uses Factual Material	Uses Opinions	Uses Value Judgments
Report			
Analysis			
Evaluation			

3. Have students fill in the "yes-no" slots in the chart. Discuss any areas which seem to cause doubt or confusion.

	Uses Factual Material	Uses Opinions	Uses Value Judgments
Report	YES	NO	NO
Analysis	YES	YES	NO
Evaluation	YES	YES	YES

NOTE: Students should record the chart in their notes.

II. Have students discover the central purposes of the Royce Brier essay.

1. Distribute copies of the essay for the students to read silently.

2. Clarify any historical references with which the students are not familiar, several examples are:

   a. William E. Gladstone, (paragraph 3, sentence 4)--Prime Minister of Great Britain four times during the second half of the 19th century.

   b. Jefferson Davis, (paragraph 6, sentence 2)--President of the Confederate States of America.

   c. Dunkirk, (paragraph 8, sentence 2)--site of the evacuation of 330,000 French and British troops from the Continent during June, 1940.

   d. Battle of Britain, (paragraph 8, sentence 2)--German air attack of Britain after Dunkirk which lasted through the end of 1940. It was during this time that Churchill became Prime Minister and made his "blood, toil, tears, and sweat" address to Parliament.

   e. The citadel of communism, (paragraph 9, sentence 1)--Russia, which Hitler attacked in June, 1941.

3. When students clearly understand the article, ask them to locate questions which Brier is trying to answer in the essay.

   (List suggestions on the board.

   The primary purpose of the article, stated in paragraph 1, sentence 1 and implied throughout the essay is, "Why was Churchill great?", or "How did Churchill become great?"

   The secondary purpose is to answer the question "What is greatness, anyway?" [paragraph 4, sentence 1])

III. Help students understand why this article is an Analysis.

1. Ask students to examine the chart describing the three types of writing, which is on the board or at least in their notes, to see which category the article falls in to.

   (The article is an Analysis:

   Criterion 1--Uses factual material: "Yes," since the author relies on the facts of history and biographical data about Churchill.

   Criterion 2--Uses opinions: "Yes," since the author is giving his own answers to the questions "Why was Churchill great?" and "What is greatness, anyway?"

   Criterion 3--Makes value judgments: "No," since the author does not attempt to state what is good or bad about Churchill, but is simply trying to determine why he was great.)

2. Ask students to locate Royce Brier's own statement describing the Analysis.

   (Paragraph 1, sentence 2, "Every editorial about him, . . . seek[s] out his traits and endeavor[s] to fill a jigsaw puzzle.")

3. Ask students to suggest how this metaphor amplifies the definition of the Analysis which they have previously encountered.

   (It suggests the kinds of thing that the Analyst does. He looks beyond the facts, and by piecing them together, fills in a jigsaw puzzle to get a "complete" picture of the man, event, or situation.)

4. Ask students what role factual material plays in the jigsaw puzzle comparison.

   (The pieces of the puzzle are well-known facts about Churchill; the process of analysis involves putting the facts together to answer the basic "how" or "why" questions.)

IV. Have the students see exactly how Brier has solved the jigsaw puzzle.

1. Ask students to perform a paragraph by paragraph analysis of the essay, summarizing the basic concepts developed in each paragraph. As the discussion develops, list important points on the board.

   (Paragraph 1--Essentially states the main purpose of the essay, to solve the puzzle about Churchill's greatness.

   Paragraphs 2 and 3--Emphasize the idea that greatness is an abstract, shifty term.

   NOTE: It may be good to point out that many of the students didn't know who Gladstone was, yet he was extremely well known "even in America" sixty years ago. But for students today, Gladstone is not nearly as familiar as men like Washington or Lincoln.

   Paragraph 4--Summarizes the difficulties involved in the term "greatness."

   Paragraphs 4 through 9 attempt to solve the puzzle by isolating characteristics of several great men, and seeing how these characteristics were combined in Churchill. The characteristics include:

   a. Capacity to subject other men to his will--paragraph 4.

   b. Adherence to a greater right while brushing aside minor wrongs--paragraph 5.

c. Powerful use of the language--paragraph 5.

d. Courage in the face of gigantic odds--paragraph 6.

e. Courage in the face of gigantic odds plus an inner sense of direction--paragraph 7.

f. Courage plus inner sense plus the responsibility of having to make a choice--paragraph 8.

g. Includes an example to show that Churchill did have all the characteristics of greatness.)

2. Have students summarize Brier's approach to solving the puzzle.

(He states the problem, examines the facts, and by a process of elimination and addition solves the problem.)

NOTE: This concept of a three step approach to the Analysis will be emphazized in the next two lessons. This approach is schematic; Brier did not necessarily follow these steps in precisely the same order in preparing the essay. Nevertheless, he probably performed something resembling these steps. The steps are listed here in a fairly rigid order to emphasize the pre-writing steps which all writers must perform in one variation or another.

3. Have the class summarize the essential points about the Analysis developed by the jigsaw puzzle metaphor and the Brier article.

(The Analysis is a puzzle to be solved. The author, using factual material presents a thesis to be examined or proven. He looks beyond the "facts" to answer questions like "how" and "why," etc.)

Lesson II

Objectives:

1. To develop the concept of the Analyst as an interpreter of situations and events.

2. To stress the need of the author to be an informed observer of events in order to interpret them accurately.

3. To reinforce the students' concept of what Analytic writing is by comparing two Analytic essays.

Materials:

Copies of "Astronauts' Crowd Boils Down to Simple Arithmetic," by Mike Royko.

Abstract:

I. Have students locate the purpose of the Royko article and determine why the essay is an Analysis.

II. Have students locate and follow Royko's plan of attack on the subject.

III. Discuss the kind of factual information used in the article, emphasizing the Analyst's need to be well informed on his subject.

IV. Compare and contrast the Royko and Brier articles to draw out the "essences" of Analytic writing.

Procedure:

I. Have students locate the purpose of the Royko model and determine why the essay is an Analysis.

1. Distribute copies of the model for silent reading. It may be useful to set the article in context by describing the space flight which prompted the Chicago parade.

2. Ask where in the article the author suggests why he is writing in the first place.

(Opening five paragraphs. Royko was not particularly satisfied with the announcements made by the Mayor and Jack Reilly.)

3. Ask students to state what they think is the purpose of the essay.

   (Paragraph 6, the series of questions "But was it 2,500,000? Or 2,000,000? . . ." suggests that the purpose is "to determine how many people really were there.")

4. Using the three criteria for judging whether a paper is a Report, Analysis, or an Evaluation, have students classify the essay.

   (It is an Analysis since it uses factual material--the size of sidewalks, etc.--,uses the author's opinion--Royko's guess as to how large the crowd was--and does not evaluate the situation.)

II. Have students locate and follow Royko's method of solving the central problem.

1. Ask students to locate Royko's own description of how he will attack the problem.

   (Paragraph 7, suggests he will solve the problem using fundamental and highly questionable arithmetic. Students may be able to suggest that the arithmetic is questionable because Royko can only estimate, not count, the crowd size.

   Paragraph 8, outlines the three areas where the astronauts were seen.

   Paragraph 9, states that he will work backward, estimating the crowd in each of the three areas.)

   NOTE: List proposed method of attack on the board.

2. Ask students to look at the next few paragraphs to see exactly how Royko followed through this attack.

   (Paragraphs 10 and 11, estimate the number of square feet of sidewalk space along the parade route.

   Paragraph 12, arrives at a sidewalk estimate by placing one person in each square foot.

   Paragraphs 13 and 14, estimate the number of office windows available.

   Paragraph 15, populates the windows.

   The same pattern is followed in the remaining paragraphs; Royko estimates the space available, and then fills it with people.)

3. Ask students to evaluate the quality of Royko's analysis. Do they think his final figure of 500,000 to 700,000 is accurate? Has he been fair in his analysis?

(His estimate seems reasonable. It cannot be verified, of course, but he has gone out of his way to be "fair", estimating the crowds on the large side. Students may note that his "witnesses" at the airport are the weakest point in his analysis.)

III. Discuss the kind of factual information used in the article, emphasizing Royko's role as an informed observer.

1. Have students describe the kind of factual material used in the article. Where did Royko get it?

(He telephoned the city department of streets, looked up the parade route and its length, estimated the number of miles of embankment on the expressway, etc.)

2. Ask the students what Royko's special qualification for writing this Analysis were. Has he done anything that anyone else couldn't do?

(His special qualifications are simply that he took the trouble to look up the figures which he needed for the analysis. Anyone who went to the same trouble and could perform the arithmetic could probably write a similar article.)

3. Suggest to the class that this dramatizes the fact that the writer of an Analysis must be informed about his subject. He can write successful analyses partly because he simply has good background knowledge of his subject. He is an informed observer, who is capable of interpreting things to his audience.

IV. Have students compare and contrast the Royko and Brier articles to strengthen their concepts of what Analytic writing is.

1. Ask the students to compare and contrast the articles with regard to:

a. Their objectivity. Do both authors treat their subject matter objectively?

(Yes. Royko simply wants to find out the size of the crowd. Brier wants to find out why Churchill was great.)

NOTE: These and the following comments should be listed on the board.

b. Their use of logical argument. Both men use a lot of facts in solving the questions which they have proposed for themselves. How do they go about fitting the "facts" of the jigsaw puzzle into place?

(They interpret these facts. They look at the facts, and by logical analysis--or application of common sense--figure out what must have been the case.)

c. Their roles as informed observers. What kind of facts do both writers use? Where did they find these facts?

(Royko called the city department of streets, etc. Brier probably knew, or looked up the facts about the various men he used for comparison with Churchill.)

d. The kinds of questions which the essays answer.

(Brier is attempting to state why or how something was true. Royko is attempting to determine accurately "what happened.")

2. Suggest that the kinds of questions which the two authors have asked in their Analyses are typical. Analysts are generally concerned with answering how or why something happened, or with looking beyond the surface to find out "what really happened." Add that the one kind of Analysis which the students haven't encountered concerns "what will happen" as a result of a specific situation. Lists of these "kinds" of questions should be placed on the board.

NOTE: As suggested in the teacher resource unit, there are elements of satire in this essay. However, it would be best to ignore these elements at this time and concentrate on the analytic portion of the essay. Students should, of course, be aware of the tone of the article: that it is a satirical piece, mocking the whole business of government publicity. Indeed, Royko's elaborate explanation of his procedure is probably part of the whole spoof, and no one should be criticized for wondering if he really did what he says he did. Even so, for teaching purposes the article has some value. What Royko says he did is certainly based on what he might have done for a serious piece. And in his analysis of this perhaps fictitious investigation, students can find a kind of parable for the steps that authors do go through.

Lesson III

Objectives:

1. To review the concepts of the Analysis which have been developed in Lessons I and II.
2. To introduce the students to the basic procedural steps involved in performing an Analysis.
3. To provide the students with the opportunity to write one paragraph Analyses of their own.

Materials:

Copies of "Truth or Consequences," parts I and II, by Patricia McGeer, and "How Smart is Selena?" by Charlie Rice.

Abstract:

I. Have students analyze part I of "Truth or Consequences" to locate the central problem, the complications of the problem, the facts involved in the case, and possible solutions.

II. Have students analyze part II of the story and evaluate Selena Meade's approach and solution to the problem.

III. Have students deduce the basic procedural steps involved in writing an Analysis.

IV. Allow students to "puzzle" over Selena Meadies.

V. Ask students to write their own Meadies.

Procedure:

I. Have students analyze part I, "Truth or Consequences," to locate the central problem, complications, basic facts, and possible solutions.

1. Distribute copies of part I, explaining that Selena Meade is a lady detective who works for an agency like the Central Intelligence Agency, and who is called upon to solve particularly baffling problems.

2. Have the class locate some of the "vital" information contained in the essay. List this material on the board. Ask students to locate:

   a. The central problem. (Is the man telling the truth?)

   b. The complications or consequences of the solution.

      (1. If the defector is telling the truth, the United States can anticipate an important incident and presumably gain international prestige.

      2. If the defector is lying, the United States may be humiliated in international circles.

      The situation is complicated by the fact that the solution must be found by Saturday if the defector's information is to be of use.)

   c. The basic facts which are known or have been told about the defector.

      (1. The man claims to have escaped by paddling to freedom.

      2. Newspapers carry corroborating stories of his drowning.

      3. His son does not know that he has escaped, but supposedly believes him dead.

      4. The man has taken careful steps to protect his son.)

3. Ask the students what they would do in this situation. They should provide many solutions which should be thoroughly evaluated and listed on the board. After the students have exhausted their wits, procede to the next stage.

II. Examine part II of the story to determine Selena's method of approach and solution to the problem.

1. Distribute copies of part II for silent reading.

2. Discuss the solution with the class. Is her solution better than any that the class proposed? Worse? Are there any flaws in her solution. It may be useful to plot out her solution on the board to insure that all students understand it.

   (The solution hinges on the assumption that the man truly loves his son, and will thus place his son's freedom ahead of his own. If the man is telling the truth about himself and his son, he will want to return home when he discovers his son has been captured. If he is lying, he will recognize the newspaper article as a trick, [since the article would not be part of the master plan] and thus not react as violently when presented with the paper.)

III. Have the students deduce the basic procedural steps involved in writing an Analysis.

1. Ask the students to suggest Selena's method of approach. What did she do before she actually arrived at a solution to the problem?

   (She first determined what the data involved were, and what the problem presented to her was. Then she determined the solution.)

2. Suggest to the students that this is the basic series of steps taken in any analysis:

   1. Determine clearly what the problem to be solved is.

   2. Collect all the important facts. (Become an informed observer.)

   3. Apply common sense to the problem to solve it in view of the facts provided.

   NOTE: List these on the board.

3. Ask the students to apply these steps to the Royce Brier and Mike Royko essays studied earlier. What did each author do for each of the three steps?

   (1. Brier decided that analyzing Churchill's greatness, and analyzing greatness itself were problems which needed investigation. Royko decided that the Mayor's crowd estimations were probably wrong and needed correction.

   2. Brier collected historical data about Churchill and other "great" men. Royko called the city department of streets, estimated the parade route, etc.

   3. Brier used logical analysis to find the characteristics which Churchill had in common with other great men. Royko calculated the space available for viewers and populated the space in order to estimate the crowd size.)

IV. Allow students to puzzle over short "Selena Meadies".

1. Distribute copies of Charlie Rice's "How Smart is Selena," explaining that these short stories were sent in by readers of the newspaper in response to the regular Selena Meade adventures.

2. Let students try to solve two or three of the puzzles. The answers, as written by the authors, appear below.

I. "Minding Her P's and Q's: The third 'respected' businessman . . ." to "there is no 'Q' on the telephone dial."

II. "Holiday Fun: Because in Australia, the seasons . . ." to "it would be the middle of winter."

III. "One For the Book: With almost no exceptions, books are . . ." to "and would not write such a suicide note."

(source for the above quotations is cited on page 31 of Lessons in the Writing Process: Unit 9-3--The Journalistic Analysis, Teacher Resource Unit)

3. Ask students to identify the kind of writing used in the problems and in the answers for the Selena Meadies.

(The problem statements are Reports; they simply describe the problem, and point out the guilty person. The answers are Analyses, because they go beyond the simple facts to explain why the guilty person must be guilty.)

V. Suggest that the students may like to try writing Selena Meadies of their own.

1. Describe the basic "rules" of the game:

a. The "problem" statement is a Report; it must contain all the information necessary to solve the problem. (Students may tend to forget their audience and leave out information which the reader must have for solution of the problem.)

b. The Analysis or answer section must show clearly why one and only one solution fits the problem.

2. Give the students time to work on Meadies in class or assign the project for homework.

3. When the mysteries have been written, arrange to have some of them read to the class. This might best be done by having small groups select the "best" composition in their group, and reading the "bests" from each group to the class.

4. The lesson should close with a brief review of the basic points of the lesson, to insure that any learning has not been lost in the excitement of creating ingenious mysteries. The review should emphasize the basic steps which any author takes in solving a problem analytically:

   a. He makes a clear, unambiguous statement of the problem and the questions to be answered.

   b. He collects all of the facts pertinent to the situation in order to become an informed expert.

   c. He applies logic, or common sense to the problem, and in view of the facts proposes a solution which "fits" the facts.

Optional Assignment

Have students collect models of Analytic writing from newspapers or magazines. These should be carefully discussed in class to emphasize:

1. The nature of the Analysis.

2. How the Analysis differs from the Report and the Evaluation.

3. The role of the Analyst as an informed observer.

4. The basic steps followed by the Analyst in attacking his subject.

Lesson IV

Objectives:

1. To reinforce the concept of the basic steps an author takes in solving a problem analytically.

2. To orient the students toward looking at the kind of supporting material used in an Analysis.

3. To introduce the student to the two main forms of synthesis of a subject matter:

    a. Putting pieces together to form a whole.

    b. Putting a single piece into a larger context.

Materials:

Copies of "Soviet Broadens Drive on Cheating", by Theodore Shabad, and copies of the structural analysis worksheet.

Abstract:

I. Have students examine the article to determine its central purpose and the kind of information used to support the Analysis.

II. Have students perform a structural analysis of the article, making an informal "chart" of its structure.

III. Introduce the students to the concept of synthesis, illustrating it with this article and the Selena Meade stories used in the previous lesson.

Procedure:

I. Have students determine the two main purposes of the article and the kind of background information being used in it.

1. Distribute copies of the article for silent reading.

2. Ask the students to suggest why the article is an Analysis, basing their judgments on the three criteria previously used for distinguishing Reports, Analyses, and Evaluations.

   (The article uses factual material, involves the use of opinion [Shabad is estimating that the railroad incident is part of the entire Soviet drive on cheating], but does not make any value judgments.)

3. Ask the students to find the main and secondary purposes of the article.

   (The headlines of the article give an important clue; the main headline describes the Soviet drive against cheating. The secondary headline describes the actual railroad incident. This emphasis in the headlines suggests the relative importance of the two topics to Shabad.)

4. Ask the students to compare the relative amount of space devoted to each theme, and to suggest why more space is devoted to the minor topic.

   (The "Soviet Broadens" theme is mentioned in three paragraphs; details of the railroad scandal occupy the remaining seven paragraphs. The students may suggest that much space is devoted to the railroad incident because:

   a. It is of considerable interest because it is an unusual story.

   b. It illustrates how the cheating drive is being put into operation.)

5. Distribute copies of the worksheet, explaining that it will be a help in notetaking during the next few lessons.

6. Have students fill in the author, title, source, and purpose blanks on the worksheet.

   (The purpose blank can be filled listing "main purpose: to show that the Soviet cheating drive is being broadened; minor purpose: to describe an incident of railroad restaurant cheating.")

7. Have the students suggest the kind of factual material used in the article and fill in the appropriate blank.

   (The factual material is reporting on specific events, the railroad incident, and the acts of the Soviet Parliament, etc.)

   NOTE: The "attack" space on the worksheet is left blank at this time.

II. Analyze the article, making an informal chart of its structure.

1. List two headings: major purpose and minor purpose on the board. Have the students set up two similar columns on their worksheets.

2. Have the students analyze the article paragraph by paragraph, placing paragraph numbers and descriptions of "what the paragraph does" in the appropriate columns.

(Paragraph 1 introduces the minor topic, giving a short capsule summary of the main points in the incident.

Paragraph 2 describes the source of the story, and relates it to the major theme.

Paragraph 3 explains some of the details of the major theme, suggesting why the case is "believed" to be an expansion of the drive.

Paragraphs 4 through 9 describe the railroad incident in very fine detail. The fact that the policemen were awarded cameras and that the employees received stiff prison sentences suggests how seriously the whole case is being taken.

Paragraph 10 returns to the major theme, again going into greater detail about why the cheating drive was begun in the first place.)

III. Introduce students to the concepts of synthesis.

1. Suggest that this article is an example of synthesis, in which the author takes a single event and explains its significance by showing how it relates to a larger, more important topic.

In terms of the jigsaw puzzle analogy, the author has a single piece of a puzzle, which by itself is not particularly important or useful, and wants to find the whole puzzle that it came from.

2. Ask the students to re-examine their charts of the structure of the article to show how the article fits the pattern of synthesis.

(The major and minor topics are developed simultaneously. In paragraph 1 the author describes the railroad incident [the single, isolated piece of a puzzle]. In paragraph 2 he describes the larger topic, showing how the single piece fits into a large puzzle. In paragraphs 3 through 9 he returns to the smaller piece, showing the details so that his readers will understand more clearly why this piece fits into the larger puzzle. In paragraph 10 he returns to the major theme to give the audience a clearer picture of the large puzzle.)

3. Have students fill in the "method of attack" blank on their worksheets.

   (Synthesis: putting a specific event into its proper place in a larger, more important situation.)

4. Suggest that synthesis can take many forms. Another form it can take is simply taking a large number of jigsaw pieces and putting them together to see what the total picture is. An example of this kind of synthesis is the "Truth or Consequences" article, where Selena Meade looks at all of the "pieces" of a jigsaw puzzle, and puts them together to come up with a correct answer.

5. Have students summarize the two kinds of synthesis described in the lesson, emphasizing the similarity that both forms start with small pieces and fit them into a larger picture.

Lesson V

Objectives:

1. To reinforce the concept of synthesis developed in the previous lesson.
2. To introduce the concept of dissection to the students.

Materials:

Better Homes and Gardens Essay, "What to Consider When Buying a Transistor Radio," and copies of the worksheet.

Abstract:

I. Ask the students to locate the purpose (or purposes) of the essay and the kind of background information employed in it.

II. Introduce the students to the concept of dissection, comparing it with synthesis.

III. Have students analyze the structure of the essay and map the pattern of a dissection essay.

IV. Supply the students with hypothetical topics which might be subject to development using dissection.

Procedure:

I. Ask the students to locate the purpose of the essay and the kind of background information used in it.

1. Distribute copies of the model for silent reading. Distribute copies of the worksheet.

2. Ask the students to state the central purpose (or purposes) of the essay. Where (if anyplace) is the purpose stated?

(The purpose is suggested only in the title, "What to Consider When Buying a Transistor Radio.")

3. Ask the students what the author's intention in writing must have been.

   (To provide his audience with the analytical tools to examine transistor radios carefully when shopping.)

4. List the purpose on the board, and have students fill in appropriate blank on the worksheet.

5. Have students describe the type of information used as background for the article. In what ways is the author an expert? Where and how must he have obtained this information?

   (The author exhibits a thorough knowledge of transistor radios, how they operate, what the variations in performance are. He may have collected several [or many] radios on his desk in order to investigate the topic, but he may be an "expert" in the field and have "collected" information for many years.

6. Have students fill in the appropriate blank on the worksheet with brief descriptions of the background information used in the article.

II. Introduce students to the concept of dissection.

1. Review the concept of synthesis developed in the previous lesson. What happens when an author synthesizes? What two basic kinds of synthesis are there?

   (In synthesis, the author fits a small piece into a larger picture, or puts a number of small pieces together to get a full picture. In both cases, he synthesizes, or puts small pieces together to form larger ones.)

2. Suggest that the transistor radio article contains another kind of "attack" called dissection. Ask students the meaning of the term "dissect" in science.

   (In science dissection is cutting an organism [usually a dead one] into pieces to see individual parts. If students do not know the term, it may be necessary to develop it for them.)

3. Suggest that the same sort of "technique" is possible in Analytic writing; the author chops his topic into small pieces to look at how the [illegible]le" is put together.

4. Expand the jigsaw analogy to include dissection. In synthesis, the author starts with individual pieces and puts them into a larger picture. In dissection, he starts with a completed picture, which he breaks into small pieces for careful examination.

III. Have students chart the structure of the essay to see one of the patterns which a dissection can follow.

1. Have the students write the main topic (transistor radios) at the top of the "structural analysis" section of the worksheet, and then locate the main subdivisions of the topic.

   (Students should quickly recognize that the five boldface headings in the article mark the five main subdivisions. These should be written on the board and entered on the worksheets.)

2. Go through a paragraph by paragraph analysis of the essay, having students note the subdivisions which take place within the five main headings. The structure should be charted on the board.

   (The Cost heading [paragraph 1] is not divided.

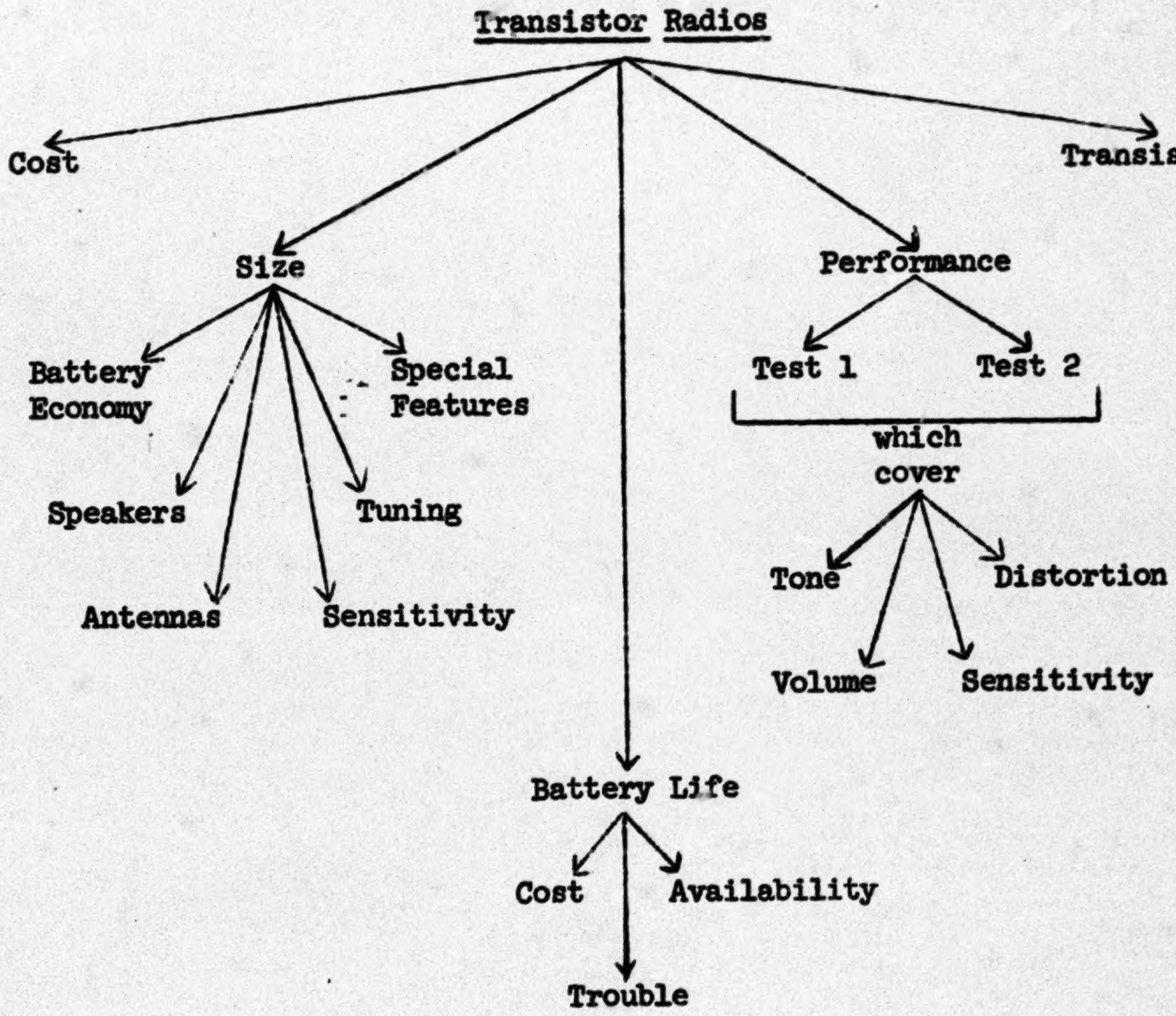
   Paragraph 2: the Size heading is divided into at least six parts: speakers, antennas, sensitivity, ease of tuning, battery economy, and special features.

   Paragraph 3: the Battery Life heading is divided into three reasons why battery life is important: cost, trouble, and availability.

   Paragraph 4: The Performance heading includes two tests, each of which is designed to give information about the four aspects of tone quality, sensitivity, volume, and distortion.

   Paragraph 5: The Number of Transistors heading is not subdivided.

A structural diagram of the essay appears below:


Transistor Radios
Cost
Transistors
Size
Performance
Battery Economy
Special Features
Test 1
Test 2
which cover
Speakers
Tuning
Tone
Distortion
Antennas
Sensitivity
Volume
Sensitivity
Battery Life
Cost
Availability
Trouble

IV. Suggest hypothetical topics which might be subject to analysis by dissection.

If the students understand the concept of dissection, they should be able to suggest ways of dissecting some topics which the teacher proposes. Possible ways of organizing such attacks can be sketched on the board. Some topics which are subject to development by dissection include:

1. "Why the Yankees Lost the Pennant." Subcategories might include injuries to key players, failure of established players, failure of rookies, the strength of the rest of the league, etc. Many of these divisions can be dissected further; the rookies category might be broken up into a series of discussions about specific players.

2. "Recent Trends in Automobile Styling." Subdivisions might include color, size, interior design, etc.

3. "Trends in Women's Fashions." Subdivisions might include hem-line length, color, patterns, etc.

Lesson VI

Objectives:

1. To reinforce the concepts of synthesis and dissection developed in the previous two lessons.

2. To introduce the students to the comparison and contrast attack on a subject.

3. To show students how all three attacks can be used in combination in a single essay.

Materials:

Better Homes and Gardens essay "Cars in Your Family--Your Next New Car, Sedan or Wagon?," and copies of the worksheet.

Abstract:

I. Have students describe purposes and type of background information used in the essay.

II. Introduce students to the concept of comparison and contrast, and suggest that synthesis, comparison and contrast, and dissection can be used in a single essay.

III. Have students perform a structural analysis of the writing model to demonstrate the use of three attacks simultaneously.

IV. Have students suggest possible triple attack on a hypothetical topic.

Procedure:

I. Have students describe purposes and kind of background information used in the essay.

1. Distribute copies of the writing model and the worksheet.

2. Ask students to locate the purpose of the essay and describe it.

   (The title suggests the central question "Should I buy a sedan or a wagon?" Paragraph One states that the author has no intention of answering the question, but proposes to "point out some of the things to keep in mind when faced with the prospect of buying a new car." The purpose is thus to supply the reader with some analytical tools to equip him for the task of buying a new car.)

3. Ask students to describe the kind of background information used in the essay. What kind of "expert" wrote the article? Where did he get his information?

   (The author draws on a wide background knowledge of sedans and wagons, how they operate and handle, what they cost, what the basic advantages and disadvantages of each are. He may have spent two weeks in new car showrooms preparing for the essay, but more likely is drawing on background knowledge accumulated over several years.)

II. Introduce the students to the concept of the comparison and contrast attack on a subject, and show that all three kinds of attack can be used in combination in a single essay.

This section will be largely lecture; it will be good to point out:

1. What comparison and contrast are.

   (Showing how things are similar and how they are different.)

2. Suggest how comparison and contrast differ from synthesis and dissection.

   (The latter work from small pieces to wholes and vice versa. Comparison and contrast generally deal with topics of "equal" weight or importance.

   NOTE: It may be helpful to illustrate by showing the differences between the dissection of "What to Consider When Buying a Transistor Radio" and the comparison and contrast of "Your Next New Car, Sedan or Wagon.")

3. Suggest that an author can use all three types of attack simultaneously. He can for example, divide a topic into segments, compare and contrast the segments, and synthesize the segments in a final conclusion. This is the approach used in "Cars in Your Family."

III. Have students analyze the structure of the essay to see how all three patterns of attack can be used simultaneously.

1. Explain the "conventions" of the structural diagram:

    a. Convergent arrows represent synthesis.

    b. Divergent arrows represent dissection.

    c. Horizontal, double-headed, arrows represent comparison and contrast.

2. Have the students analyze the structure of the essay paragraph by paragraph. Draw the structural diagram on the board and have students copy it on their worksheets.

(The basic topic for the essay is "Cars in Your Family"; it is immediately dissected into two "equal" halves, Sedan vs. Wagon.

Paragraph 1 is introductory, suggesting the basic purpose of the essay.

Paragraph 2 is also introductory, summarizing (in advance) the advantages of a station wagon by describing the kind of person who would probably be happy owning one.

Paragraph 3 begins the comparison and contrast Analysis proper. The author here begins a dissection of the main topic into component parts, each of which will be compared and contrasted for sedans and wagons. Paragraph 3 compares and contrasts the element of styling in both cars.

Paragraph 4 treats interior freedom in wagons implying, but not actually stating, the contrast with sedans.

Paragraph 5 discusses the basic price differences, both in initial cost and resale value.

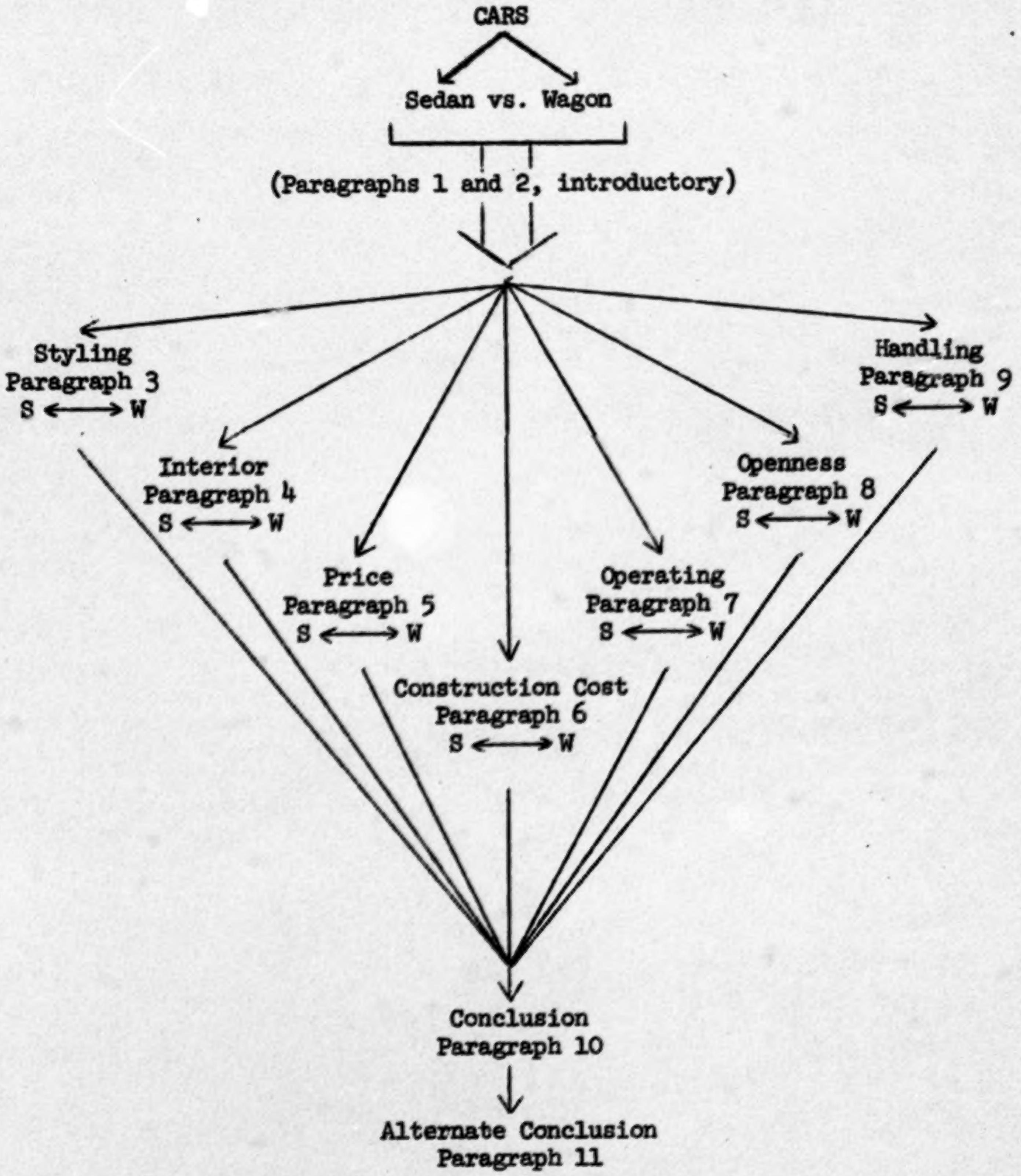
Paragraph 6 explains the cost differences by comparing and contrasting construction costs.

Paragraph 7 discusses operating costs; paragraph 8 describes a disadvantage to the wagon [implying an advantage to the sedan]; and paragraph 9 compares and contrasts roadability.

Paragraph 10 synthesizes the components of paragraphs 3 through 9, suggesting quite neutrally that a station wagon is a waste of money if a person doesn't really need one, but that many people do, in fact, need one.

Paragraph 11 offers a compromise solution, for those who are unable to reach a decision.)

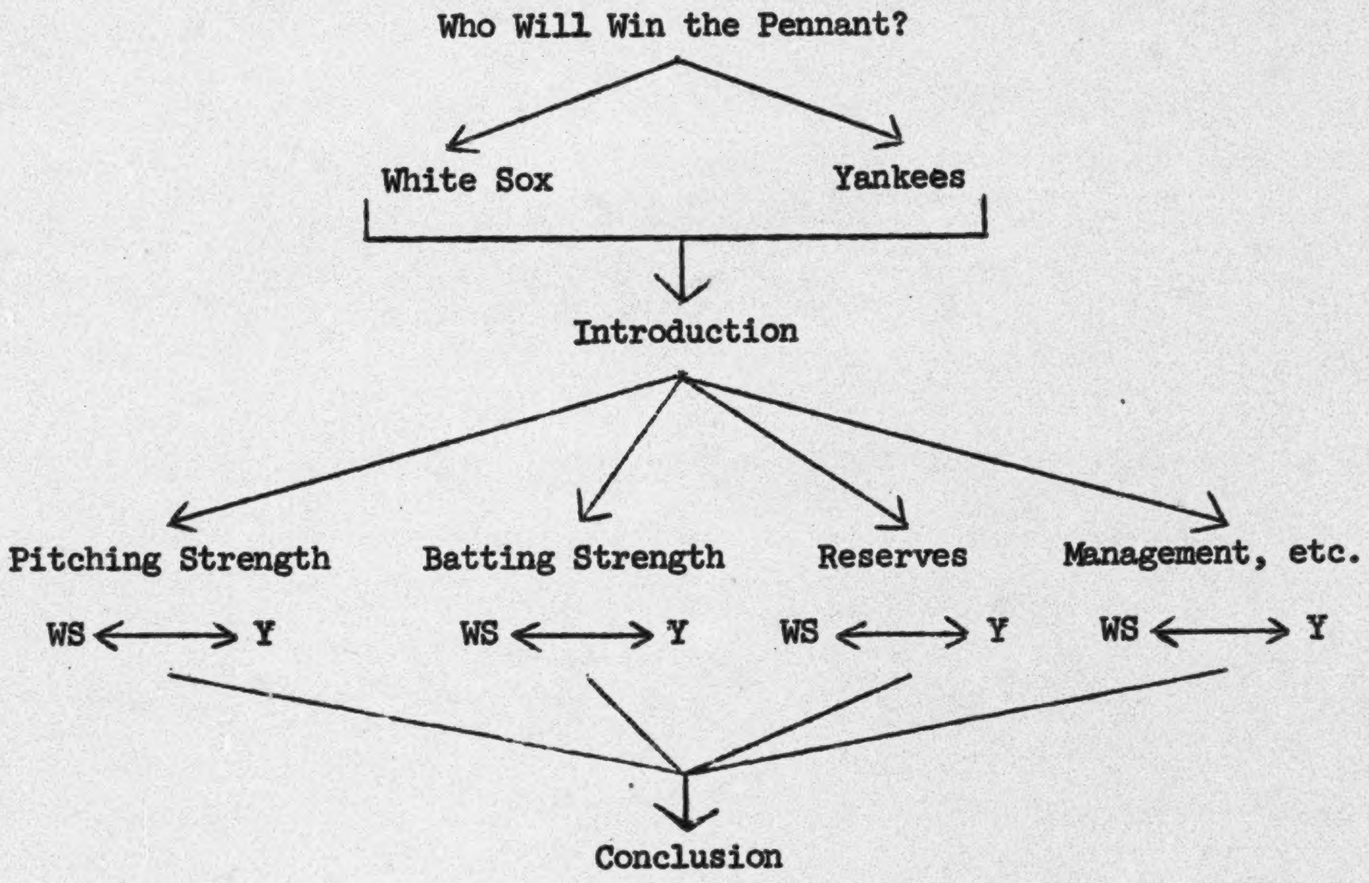
One possible diagram of the essay is shown below:


CARS
Sedan vs. Wagon
(Paragraphs 1 and 2, introductory)
Styling
Paragraph 3
S ⟷ W
Interior
Paragraph 4
S ⟷ W
Price
Paragraph 5
S ⟷ W
Construction Cost
Paragraph 6
S ⟷ W
Operating
Paragraph 7
S ⟷ W
Openness
Paragraph 8
S ⟷ W
Handling
Paragraph 9
S ⟷ W
Conclusion
Paragraph 10
Alternate Conclusion
Paragraph 11

IV. *Have students suggest a possible triple attack for a hypothetical topic.*

1. Suggest a possible topic, such as "Will the White Sox or the Yankees Win the Pennant?" or "What are the Differences Between GE and Beach Electric Can Openers?"

2. Ask students to suggest a possible approach to the subject involving all three forms of attack. A possible structure for the first topic might be something like the following:


Who Will Win the Pennant?
White Sox
Yankees
Introduction
Pitching Strength
Batting Strength
Reserves
Management, etc.
WS ⟷ Y
WS ⟷ Y
WS ⟷ Y
WS ⟷ Y
Conclusion

Lesson VII

Objectives:

1. To review the materials presented in lessons I-VI.
2. To help the students locate topics for Analyses of their own.

Materials:

Two or three copies of the structural analysis worksheet.

Abstract:

I. Review the material treated in lessons I-VI.

II. Have students suggest possible content and structure for one or two topics on which they might be asked to write Analyses.

III. Conduct a brainstorming session to obtain a list of topics suitable for student papers.

IV. Have each student select a topic and prepare a prospectus for an Analytic essay.

Procedure:

I. Review the concepts presented in lessons I-VI.

Students should be able to answer most of the following questions:

1. What is an Analysis? What kinds of questions does it answer? What are its basic characteristics?

(The Analysis looks beyond fact to discuss or interpret the meanings, causes, effects of these facts. It answers questions like "How did this happen?", "Why did it happen?", "What really happened?", or "What is likely to be the result?" The Analysis makes use of factual materials and opinions, but does not make value judgments.)

2. What is the author's function in the Analysis? What is his relationship between his subject matter and his audience?

   (The author interprets or explains his subject matter to his audience.)

3. What are some of the qualifications of the author?

   (He must be an expert in his subject matter so that he can comment on it intelligently. He must remain objective to the subject matter, not biasing his presentation by making value judgments.)

4. What are the basic steps which any author takes in analyzing a subject?

   (He takes three steps:

   1. He isolates and clearly states the central problem, thesis, or question.

   2. He locates all of the factual material which will serve as background for his analysis.

   3. He applies logic and common sense to the problem to come up with a solution which "agrees with" the facts.)

5. What are the three basic attacks which an author can make on his subject? What are these attacks like?

   (1. Synthesis--putting parts of a jigsaw puzzle together to form a whole, or putting a single piece into the puzzle of which it is part.

   2. Dissection--chopping the whole into parts for detailed examination.

   3. Comparison and contrast--analysis by showing what things are and what they are not.)

II. Have students suggest possible content and structure for one or two topics on which they might be asked to write.

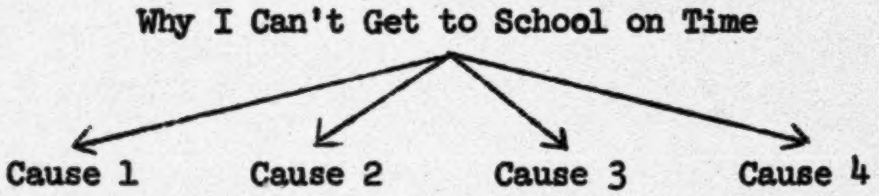
Students should fill out worksheets for each of these topics to give them practice in the "creative" process of planning an essay.

1. Suggest the topic "Why I Can't Get to School on Time." Ask students to state possible purposes and the kinds of factual information which would be involved.

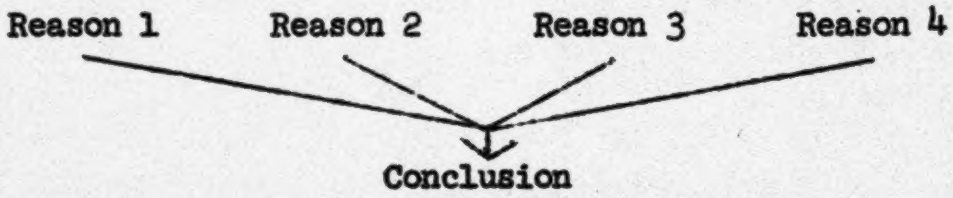
   (The purpose will probably be something like "To give the reasons why I can't get to school on time." Factual material involved will probably be personal experience; the students are already "experts" since the topic concerns their own behavior.)

2. Ask students to suggest possible attacks on the subject.

   (Many attacks are possible. The most likely is a dissection of the topic into various causes of lateness. This approach is sketched below:



3. If it seems advisable, suggest a second topic, such as "Why Next Saturday's Football Game Will be the Most Important of the Season." Students should suggest the basic purpose, the kinds of factual information involved (such as league standing figures, won-lost records, history of school rivalries, etc.), and suggest possible approaches. The basic approach would probably be synthesis; many reasons would combine to support the final conclusion, "Next Saturday's Game is Crucial."



III. Conduct a brainstorming session to establish a list of topics suitable for student papers.

1. Tell the students that the inevitable writing assignment is approaching, and suggest that they propose some topics for Analyses which they feel they are fairly well qualified to write about.

2. Prime the pump with some of the following topics:

   "Why Parents Like to Suggest Dates for their Children"

   "Why a Teenager Needs a Telephone"

   "Why We Won (or Lost) the Game"

   "Why the Cake Fell"

   "How Some Students Get Away with Murder"

   "How to Determine Why Your Car Won't Start"

3. Suggest that topics with "how's" and "why's" in the title are likely to be good Analysis topics.

4. Have students suggest topics. Examine selected topics to make certain they are Analyses, and not Reports or Evaluations.

5. Continue the discussion until most of the students feel they have a good topic to write about.

IV. Have each student select a topic and prepare a prospectus for his essay.

1. Distribute worksheets.

2. Instruct students to fill out the worksheets in the next day or so. They should clearly state the purpose of the essay, describe the kind of factual material which they will need to use, and describe how they plan to attack the subject. It is not necessary that they draw structural diagrams of their essays, but they should present at least a three or four sentence report on how they plan to attack the subject.

3. Collect the worksheets in a day or so. Examine these to make certain the students have grasped the material of lessons I-VI and to insure that they have selected realistic topics. Give personal attention to students who seem to be having difficulty.

4. Suggest that the students begin researching their topics, if any research will be necessary.

Lesson VIII

Objectives:

1. To show the students how the logical thought of an essay develops.

2. To introduce the students to the concept of "key sentences."

3. To demonstrate the relationship between a key sentence skeleton and the supporting material in an essay.

Materials:

Copies of the Chicago Sun-Times editorial, "The Gap is Narrowing," and copies of the worksheet.

Abstract:

I. Have students locate the main purpose, kinds of supporting material, and logical argument of the essay.

II. Introduce the students to the concept of key sentence, and supporting sentences.

III. Demonstrate the concepts of the key sentence, etc., by extracting the key sentence skeleton from the essay.

IV. Have students describe the material which supports the key sentence skeleton of the essay.

Procedure:

I. Have students locate the main purpose, the kinds of supporting material, and logical argument of the essay.

1. Ask students to state the central purpose or central thesis of the argument.

("The gap is narrowing," formally stated in paragraph 2 and in the title.)

2. Ask the students to describe the kind of supporting material used. What kind of an expert is the author?

   (The supporting material is simply a historical record of Soviet and American accomplishments in space. The author probably spent an hour or two looking up these facts in an Almanac.)

3. Ask the students to summarize the author's argument in the essay.

   (His argument is not simply that "The gap is narrowing." In full, the argument involves at least four major steps:

   1. Russia's recent accomplishment is a great one.
   2. Some people may be disconcerted that the United States is behind.
   3. They needn't worry, for the gap is narrowing.
   4. Russia's lead will probably be overcome in the near future.)

   NOTE: This argument should be written on the board.

II. Introduce the students to the concept of the key sentence, and show them the key sentence skeleton of the essay.

NOTE: This section will be largely lecture.

1. Suggest the concept of the key sentence to the students, emphasizing:

   a. Some sentences in an essay carry the main "thought" forward; others are concerned chiefly with supporting and explaining the forward moving, key sentence.

   b. In any essay, the key sentences, when taken out of the essay, provide a capsule summary of the main ideas in the article.

   c. The key sentence summary, or skeleton, is weak by itself, for it contains arguments that are not supported by any proof. The key sentences need supporting, factual material for strength.

III. Demonstrate these concepts by extracting the key sentence skeleton from the essay.

NOTE: If the students seem to have grasped the concepts easily, they may be able to locate the key sentences of the essay. If they have not, the lecture presentation should continue.

1. Emphasize that in this essay, the key sentence skeleton should be those sentences which carry the argument which the students discovered earlier in the lesson.

2. Analyze the article, pointing out the key sentences, writing these on the board, and having the students write them on their worksheets. Leave plenty of space between sentences so that descriptions of the supporting material can be added later.

(1:1 "Russia's feat . . . is an historic achievement."

2:1 "It may be disconcerting to many that the United States is once again 'behind' the Russians in the space race."

2:2 "The fact is (that) . . . . the U.S. program has never been far behind."

2:3 "The gap has been closing steadily."

6:1 "The Russians have now opened up a new lead."

6:2 "But it will doubtless be overcome . . . .")

NOTE: These sentences can be abbreviated on the board.

IV. Ask the students to locate and describe the kinds of material which are added to support the key sentences.

1. Ask the students how the opening contention of the article is supported. The "answer" should be inserted after the sentence on the board and on the worksheets.

(Sentences 2 and 3 explain why it was an achievement.)

2:1 is not really supported; but is a "self-evident" statement.

2:2 and 2:3 are supported by all of the material in paragraphs 3, 4, and 5 which are designed to prove that the gap is in fact narrowing.

6:1 is a restatement of the opening contentions of paragraph 1, and is further a fairly "evident" statement; the United States has not matched the feat and therefore must be behind.

6:2 is the logical conclusion of the article. It is essentially supported by the materials of 3, 4, and 5. Having proven the central thesis that "The gap is narrowing," the conclusion, that the new lead will be overcome shortly, follows by moderately solid logic.

A sample structural analysis of the essay as it might appear on the worksheets is included below.

1:1 "Russia's feat . . . is an historic achievement."

(Supported by 1:2 and 1:3, which explain why the achievement is historic.)

2:1 "It may be disconcerting . . . ."

(Not supported. A "self-evident" statement.)

2:2 "The fact is (that) . . . the U.S. program has never been far behind.

2:3 "The gap has been closing."

(Supported by comparison and contrast of accomplishments in paragraphs 3, 4, and 5.)

. . .

Lesson IX

Objectives:

1. To reinforce the concepts of the key sentence and supporting material developed in the previous lesson.

2. To give the students practice in recognizing and isolating key sentences.

3. To begin a formal discussion of kinds of supporting materials and their theoretical validity.

Materials:

Copies of the Time article, "The Disappearing Discount," and copies of the worksheet.

Abstract:

I. Have students isolate the central problem, kinds of supporting material, and basic attack in the essay.

II. Have students locate the key sentences in the article and demonstrate how these sentences are supported and amplified.

III. Have students evaluate the kinds of evidence used in this article and in the essay from the previous lesson.

Procedure:

I. Ask students to isolate the central problem, kinds of supporting material, and basic attack on the essay.

1. Ask students to locate the central purpose or purposes of the article.

(There are two main purposes: to show that the clergyman's discount is disappearing [1:3] and to explain why it is disappearing [5:1].)

2. Have students describe the kinds of supporting material used in the article. How did the author become an expert on discounts for clergymen?

(Supporting material is a series of quotations and stories. The author probably interviewed the ministers and the store employee, and perhaps consulted a book to learn the story of the Rev. Mr. Barton.)

3. Ask students to suggest the author's basic method of attack on his topic.

(Synthesis. He collects a large number of pieces, including opinions and stories, and puts them together to form his central theses. In addition, he uses comparison and contrast, telling the story of the Rev. Mr. Barton in order to compare the past with the present.)

II. Have students locate the key sentences in the essay, and show how each sentence is supported.

1. Ask students to reread the essay, underlining what they feel are the key, forward moving sentences.

2. Ask the students to list the sentences which they have selected. Discuss these in class to resolve differences.

NOTE: The list given below is by no means definitive; students may wish to delete some of these, and replace them with others.

(1:3 "The Clergyman's discount is completely gone."

2:1 "Clearly on the way out are the assorted discounts, donations, and deals that ministers once relied upon to flesh out the modest salary that went with a pulpit call."

3:1 "Barton had other ways of stretching his income."

NOTE: Barton in this case represents all clergy; thus the sentence develops part of the logical argument of the essay, and is not simply a supporting statement.

3:3 "Many communities developed their own local way of helping out the men, and the women, of the cloth."

3:5 "For that matter, the none-too-numerous clergymen who still take trains travel at half-fare."

4:1 "Otherwise, ministers generally pay the same prices as laymen do."

5:1 "One reason for the decline in discounts is that the men of the cloth are getting more pay and prefer it that way . . . ."

5:2 "Moreover, they increasingly find the clerical discount demeaning."

6:1 "In effect, the fringe benefits that modern ministers get no longer come from their positions as church leaders but from their rough equity with the rest of society."

6:2 "On the way out . . . is a practice that bespoke a general public guilt over paying preachers too little to live on."

3. Ask the students to describe the kind of supporting material which is used to substantiate the claims made in the argument. This material, along with that from the previous section, should be listed on the worksheet.

(The opening paragraph contains an anecdote which leads to the basic thesis of the article, sentence 1:3.

2:1 is supported by a description of the Rev. Mr. Barton's gifts, thus showing that at one time clergymen did, in fact, receive "discounts, donations, and deals."

3:1 is supported by stories in the remainder of the paragraph, stories which show some of the "other ways" of stretching a clergyman's income.

3:5 completes the comparison and contrast, but is not supported by any factual material.

4:1 is supported by examples from Marshall Field's, rented cars, and doctors, but the examples themselves are not supported by facts.

5:1 is not supported, but is presumably a logical statement to which all sane men will agree.

5:2 is supported by quotations from two "representative" ministers.

6:1 summarizes the argument of the essay, and is thus supported by all of the argument and examples which have preceded.

6:2 reemphasizes the major argument of the essay, but is not particularly well supported; the author offers no proof that people ever did feel guilty about not paying preachers enough.)

III. Have students evaluate the kinds of evidence used in this and the previous article.

1. Ask students to describe the kind of supporting information used in the previous article, "The Gap is Narrowing."

   (A list of the accomplishments of both nations in the space race.)

2. Ask students to evaluate this type of evidence. Is it trustworthy? Does it do a good job of supporting the contentions of the author?

   (Such evidence is fairly trustworthy since it deals with solid, varifiable facts. If the author's argument fits the facts, he is probably on fairly safe ground.)

3. Ask students to list some of the possible dangers one might encounter in using such evidence. Can the reader accept it at face value?

   (The reader must be on guard. Facts can be deceptive if only some of the facts are presented. Suggest to the students that by "manipulation" of the facts, one might also be able to prove that Russia is further ahead than ever in the space race.)

4. Ask students to recall the two basic kinds of evidence used in this article. How does the author substantiate his claims?

   (He quotes men who are involved in the situation, and illustrates trends by citing specific examples or stories.)

5. Ask students to evaluate this kind of evidence. Is it trustworthy? What are some of the dangers involved in its use?

   (The author presents quotations from relatively "unknown" people. The students probably have never heard of Rev. Mr. Jonte; how are they to know if his situation is typical? Similarly a single example in support of a discussion of trends is not particularly strong. A writer can find at least one example to prove virtually anything he wants to: "Girls are wearing bluejeans to school these days." Proof: "I saw a girl walk into school wearing jeans today.")

6. Have students summarize the three forms of proof discussed (facts, interview opinion, and examples), evaluate each, suggest the dangers of each, and enter this material in their notebooks.

Lesson X

Objectives:

1. To review all of the material of the unit, lessons I-IX, emphasizing the material covered in lessons VIII and IX.

2. To continue the student's Analyses of kinds of evidence and their validity.

3. To provide the students with practice in creating key sentence outlines of hypothetical topics.

4. To prepare the students to write key sentence outlines of their own topics.

Materials:

Copies of "Gentlemen, the Dodgers," and three or four copies of the worksheet for each student.

Abstract:

I. Have students describe purpose, method of attack, the key sentence skeleton, and types of supporting material used in the writing model.

II. Have students evaluate the kinds of evidence used in the essay, and suggest other kinds of evidence which might be used in analytic writing.

III. Have students suggest key sentence outlines for the hypothetical topics which were used in lesson VII.

IV. Have students prepare key sentence outlines of the topics they will be writing about in lesson XI.

Procedure:

I. Have students describe purpose, method of attack, the key sentence skeleton, and types of supporting material used in the writing model.

1. Ask students to locate the central purposes of the essay and enter a description in the worksheet.

   (The purpose is essentially to show how a team which is weak in power, can be in strong position in the league.)

2. Have students suggest the method of attack which the author uses.

   (He begins by dissecting the topic. He breaks the Dodgers into "component parts" such as hitting strength, pitching strength, etc., and finally through synthesis and comparison and contrast, shows how the Dodgers' speed and pitching strength outweighs their weaknesses in hitting.)

3. Have students underline the key sentences in the essay. Have the class discuss these sentences to arrive at a common core.

   NOTE: A structural outline for steps three and four is included below.

4. Have students describe how the various key sentences in the essay are supported.

   (1:1 "When it comes to hitting a baseball, the Los Angeles Dodgers are as gentle a bunch of fellows as ever donned knickers."

   [Supported by a series of statistics in the remainder of the paragraph which demonstrates factually exactly how weak the Dodgers are.]

   1:4 "Worse yet, they have, . . . suffered 29 'disabling' injuries."

   [Supported by two examples.]

   2:1 "And yet . . . the Dodgers [are] leading the league by two games."

   [Statement of fact. Does not require support.]

   3:1 "So what have the Dodgers got?"

   [Question which states the central problem of the essay.]

   3:2 "They have the best pitching staff in baseball."

   [Supported in part by the fact that Warren Spahn is an expert in the field and should know. The remainder of the paragraph describes the accomplishments of the pitching staff, and substantiates the claim.]

4:1 "There are other things, too, in the Dodgers' grand design . . . ."

[Supported by a description of some of the "other things," including base stealing statistics.]

4:4-4:8 "These Dodgers are a running club. They hit and run. They run and hit . . . ."

[Self supporting quotation from an "expert" in the field. Supported in part by earlier statistics about Maury Wills's base stealing.]

4:9 "And they win."

[Author's summary statement. Supported by the development of the entire article.]

4. Have students discuss the kind and quality of the supporting materials used by the author. What kinds of evidence does he use?

(The two major kinds of evidence used are statistical figures and quotations from experts.)

5. Ask the students to evaluate the quality of statistical evidence. How reliable is it? Are there any problems in using such evidence? Can we trust statistics?

(Statistical evidence is useful in moderation. One can easily lie with statistics. If this article were based on statistics alone, one would conclude that the Dodgers couldn't possibly finish any better than sixth or seventh place.)

6. Ask the students to compare the quotations used in this article with those in "The Disappearing Discount." Which ones are more reliable? Why?

(The quotations in this article are probably more "dependable" than those in "The Disappearing Discount," since here those quoted are famous experts in the field, rather than relative unknowns.)

7. Suggest that the students remember this point: two people may have the same opinion, but the man who is better known to an audience will probably carry more weight with it.

NOTE: Students should summarize this discussion in their notebooks, including these forms of evidence with those discussed in the previous lesson. These forms of evidence should include, but not necessarily be limited to:

1. Recorded facts about events.

2. Statistics.

3. Opinions of "representative" people.
4. Opinions of experts.
5. Illustrative examples or anecdotes.

III. Have students suggest key sentence outlines for one or both of the hypothetical topics used in lesson VII.

NOTE: Students should fill out worksheets for these hypothetical topics. Essentially they are asked to state the key sentences which would structure the essays, and describe possible kinds of supporting material. Sample outlines are printed below.

1. "Why I Can't Get to School on Time"

   a. "The reasons vary; I seldom use the same excuse two days in a row."

      (Supporting material might be several examples.)

   b. "My older sister is so concerned with her make-up that I can't get into the bathroom until it is practically time to leave."

      (The illustration might be elaborated in some detail.)

   c. "My mother insists that I have a hot breakfast."

      (Illustrated with one or two anecdotes.)

   Etc.

2. "Why Next Saturday's Game is Crucial"

   a. "The two teams are tied for first place."

      (Supported by statistical data: won-lost records, etc.)

   b. "The winner of the game will probably win the league championship."

      (Comparison and contrast of the two teams' remaining opponents and estimation of probable victories and defeats.)

   c. "The rivalry between the two teams is intense."

      (Anecdotes about school rivalries, animosities, etc.)

   d. "Thus Saturday's game will be the most important of the season."

IV. Have the students prepare key sentence outlines of the topics which they will write about in the following lesson.

NOTE: This can be an in-class or homework assignment. The students, working from the proposals which they presented following lesson VIII and based on any data which they have accumulated, should prepare a key sentence outline, suggesting the main argument of their Analysis, and showing how their argument is to be supported.

Lesson XI

General suggestions for executing the writing assignment are continued in the teacher resource unit.

Lessons in the Writing Process:

Unit 9-3

The Journalistic Analysis

Teacher Resource Unit

Northwestern University
The Curriculum Center in English
1809 Chicago Avenue
Evanston, Illinois
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Unit 9-3

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Preface

This resource unit accompanies a set of eleven lesson plans on Analytic writing in journalistic discourse. The unit is designed to prevent cluttering the lesson plans with explanatory notes and comments by describing the rationale of each lesson in some detail. Copies of any writing models used are found at the end of the description of each lesson. In preparing a lesson the teacher should first read the appropriate sections of this packett and then study the lesson plan in detail.

INTRODUCTION

When high school freshmen advance from writing reports on objects or events to more complex writing forms in which they must present and support general, abstract ideas, they almost universally encounter several problems, involving treatment of subject matter, organizing a flow of thought, and observing their own writing objectively.

The student complaint, "I don't know what to say," is particularly loud when topics involving abstract ideas are assigned. Presenting a topic for abstract writing to most students is like presenting them with a live octopus; it is pretty difficult for them to know where to grab onto it. They become stymied precisely because of this. If assigned to report on the plot of a book, they have no problem recapitulating the plot, but if asked to write an analysis of a character in the book, not really knowing what an "analysis" is, they eventually turn in a brief biographical report with some sort of weak moral attached.

But even presuming that the students have been assigned a topic and supplied with a reasonably clear "slant" on it, they find it very difficult to organize their ideas so that development of them follows anything resembling a "natural," comprehensible logical order. In flood-time, the Mississippi overflows its banks, seeps into the low areas in neighboring towns, and after several weeks of wandering about the country, returns to the main channel. Many student papers dealing with abstract ideas are similarly "organized"; the thoughts drift from one aspect of the topic to another until the student's ideas and the reader's patience are exhausted, at which point the paper comes to a conclusion that attempts to tie the loose ends back together.

Perhaps the most difficult problem facing students is that of getting outside their papers to view their work as others will see it. Jean Piaget has made studies of the development of an "audience consciousness" in children. He reports having told a fairy tale to a six or seven-year-old child, then asking the child to repeat the story to a companion. The first child's re-telling of the story contained most of the important elements of the plot, so that a person already familiar with the story would probably recognize it. But the story was totally lost on the second child, because the first child, lacking an "audience sense," literally re-told it for himself, leaving out minor, yet important, details and failing to specify pronoun references.

The high school freshman has the same problem on a higher level. The ideas which he includes in his papers are generally the cumulative result of many years of learning and thinking. But, through lack of audience awareness, he fails to realize that others have not gone through the same learning process that he has and assumes tacitly that if an idea is clear to himself, it must be clear to others. Such a freshman is quite like the college calculus professor, who, having derived an expression dozens and dozens of times, "skips" seven or eight steps in the sequence to the utter bewilderment of his students.

This failure of students to "get outside" themselves to look at their own work causes many problems for the reader. Important steps in the logical development of a thought are left out, since the student, like the calculus professor, has thought these steps out enough times that they somehow seem "self-evident." The students, in addition, frequently fail to support "obvious" statements with concrete proof, so that essays at times become long strings of teenage opinions, supported at best by phrases like, " . . . and my girlfriend, Emmy Lou, agrees with me completely," or "As everybody knows . . . "

The traditional composition program has attempted to help students solve these problems with devices such as the formal outline, formal structure of essays (all essays must include an introduction, where you tell them what you will tell them; a body, where you tell them; and a conclusion, where you tell them what you have told them), stress on topic sentences which supposedly tell what the paragraph is "about," and insistence on paragraph unity, coherence, and emphasis. This program has not proven to be as successful as we would wish; even after learning many of these formal devices about the organization and structure of essays, students still encounter the basic problems of finding a topic and something to do with it, organizing the topic, and getting outside of themselves to view their writing as an audience does.

The lessons in this unit are designed to give the students some of the tools which seem useful in helping them solve these problems. The unit treats Analytic writing, which is the most "elementary" type of writing in which the author's central function is to present his own opinion.

The first part of the unit, Lessons I-VI, deal with the process of invention, showing the students through the use of professional writing models precisely what the Analysis is and how they can find "something to say" when assigned an Analytical paper. The professional models used throughout the unit are taken from the mass media, including popular magazines and newspapers. Although it can be objected that quality of writing in current magazines and newspapers is not of particularly high calibre, the use of such models seems justifiable for several reasons:

1. Not all writing of the popular press is bad.

2. The unit is designed to emphasize the casual style of journalistic discourse, the form used by freshmen almost exclusively.

3. The popular press supplies large numbers of short Reports, Analyses, and Evaluations, so that the teacher can ask students to locate their own models, thus reinforcing the concepts developed in these lessons.

Lessons I-III attempt to develop the concept of what the Analysis is, by showing how the author functions and thinks in writing the paper. The students have presumably gained a preliminary notion of the differences between the function of the author in the Report, the Analysis, and the Evaluation in the final lessons in unit 9-1, but these concepts will undoubtedly need some amplification.

It is relatively easy to define the function of an author when he writes a Report or an Evaluation; as a Reporter he observes events, situations, or objects, and attempts to convey his observations directly to his audience; in the Evaluation he communicates his opinions about the moral value of an event, object, or situation. It is difficult to write a similar definition of the author's function in the Analysis, for the term "analysis" has many meanings, ranging from examining a chemical compound to determine its characteristics to looking at a situation to see "what's up." Roughly, in the Analysis, the author looks beyond immediately observable "facts" to discover "intangible" meanings and significances. For example, he looks for causes, for possible effects, and for meanings that are not immediately apparent. He functions like a computer, which, given a deck of data cards, can find the statistical meaning of the data and print out this meaning in full detail. The computer looks beyond lists of figures to find relationships which are not immediately evident to the observer.

However, the writer of the Analysis has much in common with the writers of Reports and Evaluations. Like the Reporter, the author of the Analysis attempts to avoid evaluating his material and does not allow his own personal biases to show through. The computer does not add its own comments as to whether it thinks a project is worthwhile, or whether the results of an experiment have any significance to education. Similarly, the Analyst of a political speech does not add his own personal evaluations about whether the speech was good or bad, or whether the politician's ideas will save the world or simply show that the politician himself is insane. The Analyst simply tries to find the meaning and significance of the speech.

The Analysis is also like the Report, with a strong emphasis on facts; but instead of simply reporting facts for their own sake, the Analysis uses factual material in support of generalizations. The author of the Analysis looks for and states the generalizations implied by the factual material treated in the Report. Good Analytic writing is based on Reporting but goes beyond it. The Analysis of the political speech involves generalizations about what the politician meant and what the impact of his speech is likely to be on the political colony and the world. But these generalizations must be solidly based on facts if the Analysis is to be successful; the author will quote segments of the speech and discuss the reactions of other politicians in supporting his arguments.

The generalizations which are made in the Analysis must be carefully distinguished from those made in the Evaluation. The Evaluator's generalizations involve moral value; he states what is good or bad, or what should or shouldn't be the case, and again supports his statements with facts. He may, in addition, make some analytic generalizations in support of his judgments, but even these will be supported by fact. The writer of an Analysis, however, refrains completely from evaluative generalizations.

It follows that while the Reporter must be able to observe facts, select important details and present them clearly to the audience, the Analyst must be somewhat more sophisticated in that he must have the background necessary to interpret this material to his audience. The Reporter must be an observer; the Analyst must be an informed observer.

Lessons IV-VI deal with what can be roughly called possible approaches to a subject for purposes of analysis. They are designed to aid the students in the invention, or "what can I say" process by showing some of the "slants" an author can take in attacking his subject matter. Thus emphasis in these lessons is placed on the material contained in the Analysis. They are concerned with showing students the wide range of topics which are suitable for the Analysis, demonstrating how the author uses factual material as a foundation for his analysis, and helping the students locate subject matter for Analyses of their own.

Most high school composition textbooks contain numerous examples of "methods of paragraph development" such as "developing an argument by use of details," "comparison and contrast," "reasoning from general to specific," etc. Three such attacks, used either singly or in combination, seem to cover most of the possibilities open to the writer of an analysis.

In synthesis the author essentially works from small to large. He can bring together a large number of individual, distinct events or situations in order to make a generalization about their over-all significance, or he may relate a single event or situation to a larger, more comprehensive situation. For example, after making a careful study of the new cars being produced in Detroit, the student may synthesize his observations to conclude that in 1966 cars are getting longer and lower, are using less chrome, and we are including built-in seat belts. Or he may examine one new car and suggest that it is characteristic of a trend, not simply for General Motors, but for all of the major automobile manufacturers. In both cases, he brings specific facts together in order to support a generalization.

The second major Analytic approach is dissection. Here the student may be concerned with answering the question, "Why are cars getting longer and lower, using less chrome, and containing seat belts." To find the answer, the author sub-divides the topic, examining such factors as government regulations about safety devices, short and long automobiles which sold last year, and the price of chrome. He dissects the topic to find the underlying significance of the observed trend.

These two approaches could, of course, be included in the same essay, one which first stated what the trends are (synthesis), and then explained why the trends are taking place (dissection).

In the first two approaches, the author is working from small to large, and from large to small. In the third approach, comparison and contrast, he works sideways, comparing and contrasting elements of his topic. He compares his subject with another similar one, and analyzes each in terms of the other, by showing what the two have in common and what they haven't.

The third approach can also be used in common with synthesis and dissection. Our automobile-oriented student could, after completing his analysis of trends in Detroit, compare and contrast these trends with those taking place in the manufacture of European automobiles. He could further synthesize and dissect the European trends while comparing and contrasting them with Detroit trends. The possibilities are endless, but the three major approaches--synthesis, dissection, comparison and contrast--account fairly well for all of the approaches possible in Analytic writing.

In lesson VII, a review of the materials taught in the first six lessons, the students discuss a series of possible essay topics, for each one stating the purposes of the essay, the kind of factual material to be used in supporting arguments, and suggesting possible attacks and combinations of attacks on the material. It is important to note that students are not asked to find "purpose" and "kind of supporting material" simply as an academic exercise reminiscent of formal outlining. Rather this is done to emphasize the kinds of purpose which an analysis may have and to stress the fact that the Analyst must be an informed observer of his subject. In addition, at this point in the unit the students select and begin investigating a topic for an Analytical paper to be written at the close of the unit.

In lessons VIII-X emphasis switches from the kinds of topics and approaches possible in the Analysis to a detailed examination of the logical development, and the relationship between general statements and supporting material in Analyses.

In these lessons, students are asked to extract and examine the "ideational skeleton" of Analytic essays. The ideational skeleton consists of a series of generalizations or general factual statements which carry the logical thought of the essay. For example, in our essay on Detroit auto trends, the ideational skeleton might contain some of the following key, forward moving sentences:

1. Cars coming out of Detroit next year will be undergoing a radical change.
2. They will be longer and lower than ever before.
3. They will have less chrome.
4. They will all contain pre-installed seat belts.
5. These changes are coming about for a number of reasons.

6. The government is requiring a number of safety features to be installed on all cars.

7. The public is growing tired of small cars.

It is important that these key sentences not be confused with the traditional topic sentence which supposedly appears in every paragraph and summarizes the main thought of the paragraph. Key sentences do not occur in all paragraphs; in describing the government safety regulations the author might write four or five paragraphs of factual material describing these regulations without writing a generalization or general statement which contributes substantially to the main forward flow of thought in the essay. With some practice, students should be able to discover the ideational framework of an essay.

In between the key sentences of this framework, the author will insert factual material to support his generalizations. If he states that the cars are to be longer and lower than ever, he may supply examples, showing that Fords, Plymouths, Pontiacs, etc., will all be longer this year than they were last. If he states that the government is requiring safety features on all new cars, he will support this general statement with specific facts, perhaps describing recent Congressional legislation.

In short, the basic structure, common to all Analytic writing (and incidentally common to much Evaluative writing) is a mixture of generalization and factual reporting. The author builds a bridge of logical thought between himself and his audience, but uses reporting material to support the bridge.

In addition, lessons VIII-X explore some of the types of supporting material which an author can use in Analytic writing, and ask the students to suggest the strengths and weaknesses of each type:

a. factually verified events, situations, etc.

b. opinions of "experts" and "representative" individuals.

c. statistical data

d. common sense analysis (propositions which are widely held and can be considered "self-evident" for virtually any reader).

Lesson XI closes the unit with a major writing assignment. Ideally, lessons I-VII will have given students enough understanding of the Analysis and possible approaches in Analytic writing so that they will have found something to say and a way of getting into the topic. Lessons VIII-X should give the students a realistic view of the structure of Analytic writing and the importance of the use of valid supporting data.

In lesson XI the students actually write an analytic paper on the topics they selected in lesson VII. After the assignment the copy desk (see unit 9-3) is put into operation and the students may spend one or two class sessions preparing their analyses for possible publication in the class literary magazine.

One writing assignment, of course, will not be sufficient for the freshmen to overcome the problems which they face when trying to write a paper dealing with ideas. Many of the concepts developed in this unit are re-emphasized in unit 9-5, introduction to Evaluative writing. But more practice in writing analytic papers will undoubtedly be necessary. Following lesson XI a series of activities and topics designed to reinforce the concepts throughout the remainder of the school year is suggested.

Lesson I

The lesson begins with a review of the concepts of the Report, the Analysis, and the Evaluation as discussed earlier in units 9-1 (Introduction to the Writing Process) and 9-2 (The Report). The students should be able to develop the basic information concerning the characteristics of each type of writing fairly rapidly. If the students cannot remember the various distinctions, the teacher may have to do some (or considerable) prompting. The three major characteristics which determine whether an essay is a Report, an Analysis, or an Evaluation are:

1. Whether or not the author uses factual material in his essay. (All three forms do.)
2. Whether the author develops his own opinions in the article. (He does in the Analysis and the Evaluation, but does not present his own opinion in the Report.)
3. Whether the author allows his own Evaluations to be communicated to the reader. (He does in the Evaluation, but in both the Report and Analysis, he attempts to remain objective.)

The characteristics of the three types of writing can be conveniently summarized on the board:

	Uses factual material	Uses opinions	Uses value judgments
Report	Yes	No	No
Analysis	Yes	Yes	No
Evaluation	Yes	Yes	Yes

The core of this lesson involves the use of Royce Brier's essay "A Thunderbolt and Churchill," an article which both analyzes a topic and describes what the Analysis is. The students may have some difficulty with the historical references in the essay; it may, for example, be necessary to explain who Gladstone was, what happened when Churchill attacked the "citadel of communism" in 1941, and the significance of the date 1865 to the British.

The students should be able to discover the purposes of the article and to state these purposes as questions. This is done to help the students see one of the kinds of purpose that an Analysis can have.

The primary purpose of the essay is simply to discover what some of the factors which made Churchill a great man were. (Why was Churchill great? or, How did Churchill become great?), This purpose is not formally stated in the essay, but is suggested by the opening sentence. ("As happens to such men when they die, Winston Churchill undergoes an analysis of his greatness")

A secondary problem, which Brier feels he must solve before determining why Churchill was great, is stated in paragraph 4, sentence 1. ("What is greatness anyway?")

When the students have determined the purposes of the essay, they should be able to suggest why this particular essay is an Analysis, based on the criteria which have been placed on the board:

1. The essay utilizes facts--historical information.
2. It is based on opinion; Brier is offering his opinion why Churchill was a great man.
3. It does not make value judgments.

The fact that the article deals with a man's greatness may cause some students to suggest that the article really isn't an Analysis, but is evaluating Churchill. However it is reasonable in this case to suggest that Churchill's greatness is an almost universally accepted "fact." The article is not attempting to prove that Churchill was a great man, but is simply trying to explain what the peculiar qualities which made him great were.

In addition to locating the purposes of the article, the students should be able to find Brier's description--definition of what precisely an Analysis is.

In the opening paragraph he suggests the key concept for the lesson; when an editorial writer analyzes a great man, he must "seek out his traits, and endeavor to fill out a jigsaw puzzle." In this analogy Churchill's personal traits and his actions must be pieced together to get an overall picture of why he was a great man. Many Analyses function in precisely this way; the author takes the facts of a man's life (or a situation or an event) and pieces them together to find out "how" and "why."

For the final step of the lesson, the class can discuss Brier's method of solving the problem by a paragraph by paragraph analysis of the essay.

In paragraphs two and three, Brier continues to follow up the explanation of the difficulties of filling out the jigsaw puzzle. "Greatness" is not simply something that one can write a factual Report about. It is an abstract term which in itself requires some analysis. Using supporting factual material, Brier shows that the term "greatness" is shifty and that the criteria for short-term and long-term greatness change. The opening three paragraphs lead to the key sentence at the beginning of paragraph four, "What is greatness anyway?"

In paragraphs four through eight, Brier attempts to define greatness (and simultaneously discover Churchill's individual greatness) by a series of comparisons with Napoleon, Hitler, Washington, Lincoln, and Davis. By a process of selection, he chooses aspects of these men which made them important and examines the extent to which they apply to Churchill. These characteristics include some of the following:

1. capacity to subject other men to his will (Paragraph 4)
2. adherence to a greater right while brushing aside minor wrongs. (5:1)
3. his powerful use of the language (5:2)
4. his courage in the face of gigantic odds (6:1)
5. courage plus an inner sense of where he is going and why. (7:1)
6. courage in the face of odds with an inner sense of where one is going and why plus the responsibility of having to make a choice.

Having solved the jigsaw puzzle, Brier concludes with a complete statement of his thesis in the ninth paragraph. He fits all of the elements of the greatness-puzzle and shows, with reference to a specific event, why Churchill was great.

At the close of the lesson, the students should briefly summarize Brier's method of solving the problem, and the implications of the jigsaw metaphor for their definition of the Analysis.

"As happens to such men when they die . . ." to "as a thunderbolt lights the dark landscape."

The complete model will be found in the article "A Thunderbolt and Churchill" by Royce Brier, printed in the San Francisco Chronicle, January 28, 1965, p. 36.

Lesson II

The lesson is based on part of an article by Mike Royko, Chicago Daily News columnist, "Astronauts' Crowd Boils Down to Simple Arithmetic." The lesson develops the concept of the Analyst as an interpreter of situations and events. It reinforces previously developed concepts of the nature of the Analysis by having students extract the common Analytic characteristics of this essay and the Royce Brier article used as a model in the previous lesson. It further emphasizes the role of the Analyst as an informed observer, as a person who has more information than the man in the street and is thus qualified to interpret the information for his audience.

The lesson begins with an analysis of Royko's article. The article was written shortly after the flight of Gemini III, which included Major White's "walk in space," during the late spring of 1965. The astronauts were invited to visit Chicago by Mayor Daley and were treated to a large parade through downtown Chicago. The students should first try to locate the purposes of the article, or the questions which Royko is trying to answer. The motivation for the article appears in the opening five paragraphs. Reporting the events of the day, Royko briefly summarizes the announcements regarding crowd size made by the Mayor and his "official estimator," Jack Reilly. There is some implied evaluation in these paragraphs; Royko uses slight touches of satire when he suggests that Mayor Daley "took over the crowd-estimating function, although he kept Reilly on the city payroll," (paragraph 3, sentence 1) and when he states that the two might have gone on raising the crowd estimates "like a pair of drunken pinochle players." (paragraph 4, sentence 1) In the part of the article not printed here Royko develops a satire on the entire situation;

he suggests that some alderman may become upset with the inaccuracies of the crowd-size figures and demand that a crowd counting bureau, complete with university consultants, be established. Royko concludes by stating that he would prefer inaccurate reports by the Mayor to supporting such a bureau with his own tax money.

In teaching the lesson, however, it would be best to de-emphasize the satiric portions of the opening few paragraphs. In the section of the article used in this lesson, Royko's main purpose is simply to make a reasonable estimate of the size of the crowd. He implies this purpose in paragraph 6, with a series of questions: "But was it 2,500,000? or 2,000,000?"

The problem which Royko has set for himself is clearly not one which can be "solved" indisputably; at best, he can make an estimate of the crowd which will seem reasonable to the reader, and thus be more acceptable than the figures of 2,500,000 and 2,000,000 suggested by the Mayor and his associate.

After the students have determined Royko's purposes, they should examine the method he will use in solving the problem. In paragraph 7 he suggests that he will use "fundamental" yet "highly questionable" arithmetic; in short, he will try to estimate the crowd with some accuracy, but accepts the fact that estimates of crowd size are not particularly well suited to scientific techniques, particularly after the crowd in question has dispersed.

In paragraph eight he lists the three major areas where the crowds gathered and in paragraph nine suggests that he will make three separate estimates and then sum his totals.

Paragraph ten begins the analysis proper. In order to become an "informed observer" Royko contacted the city department of streets to discover the width of city sidewalks and the length of city blocks. In addition, he studied the parade route to determine that it covered thirty-one blocks. From this information, he estimates the total crowd that could possibly have seen the astronauts as objectively as possible. Note that in paragraph eleven (and elsewhere), Royko goes out of his way to be "fair," estimating all of the crowds on the high side in order to insure that the figure he finally proposes will be a maximum.

Throughout the remainder of the article his analytic procedure is the same. He estimates the space available in office windows, expressway overpasses, and on the grass embankments along the expressways, and fills this space with an exaggeratedly high number of people. Perhaps the only weakness in the Analysis concerns the crowd at the airport. Here he suggests that anonymous "witnesses" estimated the crowd at "only a thousand or two." (paragraph 19, sentence 1) Of course, Reilly and the Mayor were also "witnesses," so that any accusations of inaccuracy which Royko makes about them apply equally well to his own informants at the airport. The estimate at the airport is probably correct, but is certainly much weaker than the statistical evidence Royko presents elsewhere in the article.

The entire essay, however, emphasizes the Analyst's need to be an "informed observer." Any student in high school could easily perform the same analysis and come up with the same figures, but first he would have to do the same research Royko did, determining the size of sidewalks, the length of the parade route, etc. Because Royko has taken the trouble to find out this information, he becomes "qualified" to interpret the size of the astronauts' crowd to his readers.

When the analysis of the model has been completed the students should clearly understand the additional "demand" placed on the Analysis writer that he be a thoroughly informed observer of the situation in order to be able to comment on it intelligently.

At this point a comparison and contrast of the Brier and Royko articles will be useful in helping the students "abstract" the common Analytic techniques of both essays, and thus reinforce their concepts of what Analytic writing is.

Both authors maintain a high degree of objectivity; both are concerned, not with evaluation, but with solving a puzzle correctly. Royko simply wants to find out the correct size of the astronauts' crowd; he is not evaluating the success of the parade, or its impact on Chicago. Brier, similarly, is concerned with solving the puzzle of Churchill's greatness. He is not attempting to establish Churchill's greatness, but is simply trying to locate the significant factors involved in it.

Both authors use fact and logical argument to arrive at their conclusions. Royko's facts are statistics about the square-footage in the downtown area; by logically filling this footage with people, he reasons out what the crowd size must have been. Brier uses the "facts" of Churchill's career and the facts known about other great men in history. By logical comparison of the great men and the situations which they faced, he arrives at a logical estimate of one of the chief reasons for greatness.

Both men, in addition, have done research or have background knowledge of the subject, which makes them informed observers. Brier knows a wide range of historical figures, is familiar with Churchill's personal traits, and knows some of Churchill's major activities during the war. Royko has done research into sidewalk widths.

However, the main slant in the two articles differs considerably. Royko is attempting to answer a "what happened?" question. But his question differs from the "what happened?" questions of straight reporting.

His facts cannot be factually verified, so he is attempting to make an accurate guess. He is still solving a puzzle, not describing a completed picture. Brier, on the other hand, is concerned with "why" and "how" questions; he wants to determine not so much "what happened" (for that is already recorded in history), but "why" what happened made Churchill a great man, or "how" Churchill became a great man. The authors are performing Analyses, but are attempting to answer different questions.

It will be useful to suggest at the close of the lesson that these questions of "how?", "why?", and "what really happened?", are basic ones which are asked in most Analyses. The major question which the students have not encountered is a variant of "what really happened?" and asks "what will happen?"

"The astronauts had hardly set foot in Chicago . . ." to "the turnout would be in the neighborhood of 500,000 or 700,000."

The complete model will be found in the article "Astronauts' Crowd Boils Down to Simple Arithmetic" by Mike Royko, printed in the *Chicago Daily News*, June 17, 1965, p. 12.

Lesson III

The lesson reinforces the concepts of the Analysis which have been developed in Lessons I and II by first having the students analyze situations to find the "real" meaning in class. At the end of the lesson the students are given the opportunity to write one-paragraph Analyses of their own, based on fictional situations which they have created in one-paragraph Reports.

The materials for the lesson include a short story, "Truth or Consequences" by Patricia McGeer, and a syndicated column, "Charlie Rice's Punchbowl," which is based on some of the adventures of Selena Meade, the heroine of "Truth or Consequences."

Selena is essentially a female James Bond who has a remarkable ability for quickly analyzing the evidence from a crime and locating the guilty. Week after week in a Sunday supplement Selena is faced with extraordinary problems which call for immediate solution, and invariably, by observing the facts of the situation and using common (or uncommon) sense, she manages to solve the problem with apparently little effort.

In the episode used in this lesson, Selena's problem is simply to determine whether the defector is telling the truth. The only complication is that the problem must be solved rapidly. Presumably, it must also be solved tactfully, since if the defector is telling the truth, he might easily be offended by insinuations that he is a liar.

At the beginning of the lesson, the first part of the story is distributed to the class for silent reading. Part I is essentially a Report; it contains a record of everything that is known about the defector, and shows clearly why the problem needs an immediate, tactful solution. After the reading is complete, a class discussion can draw out the essential information which Selena has been given, in addition to a clear statement of the problem and the time restrictions which are placed on the solution. It will be useful to list these on the board.

The problem: Is the defector telling the truth?

The consequences:

1. If he is telling the truth, the United States can gain.
2. If he is lying, the United States stands in serious danger of making an international faux pas.

The time restriction: The nature of the defector's claims make immediate solution (before Saturday) vital.

The basic facts:

1. The man claims to have escaped by peddling to freedom.
2. Newspapers carry corroborating stories of his drowning.
3. His son does not know that he has escaped, but believes him dead.

It is important that, when the students are listing these "facts" on the board, they are not prematurely guilty of analyzing the significance of the facts. Some students may suggest, for example, that the father obviously loves his son. This is not a fact, but an interpretation of the facts.

Once the facts have been assembled, the teacher can suggest that the class (and Selena Meade) have accumulated the materials which are necessary to perform an analysis of the situation to find out whether or not the man is telling the truth.

The members of the class will undoubtedly have many solutions to the problem. But the class discussion should be oriented so that all solutions are thoroughly discussed in the light of the facts written on the blackboard. The students may easily anticipate Selena's solution to the problem, or come up with even better ones. Undoubtedly, some students will favor strapping the defector into a chair and administering a lie detector test.

After several plausible solutions have been suggested, Part II of the story should be distributed to the class, and after silent reading has been completed, Selena's analysis of the situation should be carefully demonstrated on the blackboard.

Essentially, Selena's reasoning is based on the assumption that the man loves his son dearly. If this is the case, and if the man is actually telling the truth, he will place his son's freedom before his own. (In fact, before leaving the country, he took all possible steps to insure that his son was safe.) If, however, the man is lying, he will probably contrive some way of staying in the country and will shrug off the capture of his fictitious son without a thought. In addition, a liar would not be concerned with the newspaper, because he would know it was not part of the master plan and hence was probably bogus.

The class may seriously question some of the assumptions in Selena's analysis. For example, a well trained foreign agent might immediately recognize the news article as a counterfeit and know precisely how to act. James Bond would never be fooled by such an elementary trick.

To conclude this portion of the lesson, it will be useful to emphasize the nature of analytic thinking in relation to papers of Analysis. Review some of the steps which Selena pursued in solving her problem:

1. Clear statement of problem to be solved, questions to answer.
2. Accumulation of the facts which are known.
3. Use of logical analysis to determine "the real truth."

As emphasized earlier, this three step process is schematic; the authors probably went through these steps (or something like them) in preparing their essays. They probably did not, however, follow the steps in the precise order given. Students should realize, however, that these steps are basic in the preparation of an Analysis.

This material can be compared to the approaches taken by Royce Brier and Mike Royko in the earlier lessons as well. Both followed essentially the same steps. They both established a problem to be solved, or questions to be answered. ("What is greatness?" "Why was Churchill great?" "How large was the astronauts' crowd?")

They then accumulated facts. Brier collected information about Churchill and other great men. Royko called the city department of streets to find out sidewalk dimensions. Finally, using logic and common sense, they proposed solutions to the questions.

In the second part of the lesson, copies of "Charlie Rice's Punchbowl" are distributed to the class. These copies contain only the problems for several short "Selena Meadies." The "Answers" are contained in the lesson plans. The problems are basically Reports; the situation, the relevant facts, and the guilty person are pointed out. The problem which faces the reader is simply to figure how Selena analyzed the situation to find the guilty person.

Students should be given some time to puzzle over the situation before the answers are explained. Two or three "Meadies" should give the students a clear idea of how the "game" works. They can then be asked to write their own "Meadies."

The writing assignment can be simply to write a one-paragraph "Report" stating the problem and guilty persons, and a one-paragraph Analysis of the situation to show why the guilty person had to be guilty.

Several important guidelines must be followed if the assignment is to be successful:

1. All facts necessary for solution of the problem must be contained within the Report section. (In short, Selena and the author of the plot cannot know any more than the reader.)
2. Only one solution must fit the given facts.
3. The Analysis of the situation must be logical and must fit all of the facts supplied.

The assignment can probably be written over-night, or in one class period. It is important that the students not get so excited about their own ingenious solutions and problems that they fail to write clearly and well.

Presumably some or many of the students would like to "share" their stories with their classmates. Perhaps the most efficient way of having all stories read would be to break the class into small groups, have each group select a "best" story, and have the best ones read to the entire class. Class discussion should be moderately critical, stressing the clear portrayal of facts and reasonable, unambiguous solutions to the problem.

Teacher evaluation of this writing assignment should be slight; perhaps a quick reading and one or two comments, either on the ingenuity of the Analysis or on the method of presentation. They should probably not be graded, but regarded as a practice exercise. Several of the better ones might be saved for the class journal in its next edition.

If at this point students do not seem to have a thorough grasp of the concept of the Analysis and how it operates, it will be vital to give supplementary assignments. Students might be asked to collect examples of Analyses from the newspapers or from popular magazines. These models should be discussed in class until students have thoroughly mastered the concepts of Lessons I-III. These discussions should emphasize:

1. The nature of the Analysis.
2. How the Analysis differs from the Report and the Evaluation.
3. The role of the Analyst as an informed observer.
4. The basic steps followed by the Analyst in attacking his subject.

"The man was square-shouldered, muscular . . ." to "he read the words:

'Printed in U.S.A.'"

The complete model will be found in the story "Truth or Consequences" by Patricia McGerr, printed in This Week Magazine (published by the United Newspapers Magazine Corporation and distributed by the Chicago Daily News), June 27, 1965, pp. 7ff.

I. "Minding her P's and Q's: The Ambassador of Andorra . . ." to "How did Selena know?"

II. "Holiday fun. Horror struck the French Riviera in July . . ." to "How did she know?"

III. "One for the book. The librarian of the British Embassy . . ." to "How did Selena know?"

The complete models will be found in the article "Charlie Rice's Punch-Bowl - How Smart is Selena?" by Charlie Rice, printed in This Week Magazine (published by the United Newspapers Magazine Corporation and distributed by the Chicago Daily News), June 27, 1965, pp. 16-17.

Lesson IV

By the time students have completed writing Selena Meadies, they should have a thorough grasp of what an Analysis is (in contrast to the Report and the Evaluation). They should further know what the basic steps in writing an Analysis are: Stating the problem to be solved (or questions to be answered), finding the facts involved, and solving the problem or jigsaw puzzle with application of back-ground knowledge and common sense to the problem.

Lessons IV through VI emphasize the process of invention in Analytic writing; they are an attempt to give the student an understanding of the basic attacks on a subject which are possible within the framework of the Analysis, and thus provide him with the tools for selecting topics and approaches to topics. These possible attacks include synthesis, dissection, and comparison and contrast. Each of these is treated separately in Lessons IV through VI.

The model for this lesson, Theodore Shabad's "Soviet Broadens Drive on Cheating" is an example of synthesis; in this essay the author relates a specific, relatively minor incident to a larger trend taking place over the entire Soviet Union.

The article may give the students some difficulty because a very high percentage of it is pure reporting on the railroad incident. (Seven out of the ten paragraphs deal exclusively with reporting the details of the event.)

The class discussion begins with the teacher asking the students why such an event occupied such a large space in a moderately important newspaper. Similar incidents occur quite regularly in this country, and do not receive particularly wide coverage in American papers. The incident is, of course, unusual and of "human" interest. While Americans have regular experience with similar sorts of events (pilfering from banks by tellers, auto insurance frauds, etc.), probably no one in the United States has ever been given a prison sentence for shorting on the calorie content of dishes. (In fact, Americans are so diet conscious that the man who can invent calorie free dishes makes a fortune legitimately.) Thus the subject is of some interest simply because it is unusual.

But students will eventually recognize that the incident at the railroad restaurant is emphasized not for its inherent interest alone, but because in the essay the author is using this specific incident to dramatize a more important, more significant problem that concerns the entire Soviet Union.

At this point it will be useful for the students to locate the purpose of the article. It is not formally stated in the article, but is implied throughout the headline. The purpose, stated as a question, is "How does this incident reflect the new Soviet drive on cheating?" Essentially, the article establishes a thesis, "Soviet Broadens Drive on Cheating," and supports the thesis by citing a specific example.

This purpose is clearly implied by the headlines of the article. The main headline says nothing about the railroad restaurant scandal, but rather emphasizes the main purpose of the essay, to show how the drive on cheating is being broadened. It is only in the secondary headline that the actual incident being covered by the article is mentioned. At this point copies of the worksheet should be distributed. Students can fill in the slots describing purpose of the essay and kind of supporting material being used. As the students discuss the development of the essay, they can fill in the "structure" portion of the worksheet. It would be best for them to divide the whoksheets into two columns, one labled "Major Theme (Soviet Broadens Drive on Cheating)," and the other "Minor Theme (Railroad Workers Jailed)." As the analysis of the essay develops, they can place short descriptions of the content of each paragraph in the appropriate column.

The use of the worksheet is not simply an academic exercise preparatory to something like a formal outline. The point of the worksheet is to reinforce students' concepts of what the Analysis is by asking them to remember the kinds of purposes which an Analysis can legitimately have and to help them see the importance of factual supporting material in Analyses.

Paragraphs 2 and 3 develop the main theme; the author believes that this incident is "The first follow-up in the new campaign against cheating in Soviet retailing establishments." (Paragraph 2) Paragraph 3 describes the specific legislation which will apply to the guilty railroad employees. In Paragraph 4, emphasis on the rewards which the policemen received is explained by the new stress on ending cheating.

Finally, in Paragraph 10 the author concludes the theme of the cheating drive by adding further details about why the legislation mentioned in Paragraph 4 was passed in the first place.

When the analysis of the article is complete, the students can be introduced to the term "synthesis." Essentially, synthesis can be considered in two ways:

1. It is frequently like fitting a specific piece of a jigsaw puzzle into place. That is, finding the slot where this particular piece fits. (This is the case in the Shabad article.)
2. It can also be fitting all of the pieces of a puzzle

to form a whole. This is Selena Meade's method of operation. She looks at the pieces and comes up with a theory that covers "the whole."

"At least eight railroad restaurant employes . . ." to "(embezzlement and defrauding of the Government) in 1962-63."

The complete model will be found in the article "Soviet Broadens Drive on Cheating" by Theodore Shabad, printed in the New York Times, January 23, 1965, p. 5.

Title: ______________________________

Author: ______________________________

Source: ______________________________

Purposes: ______________________________

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Supporting Material: ______________________________

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Method of Attack: ______________________________

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Structural Analysis:

Lesson V

The lesson introduces students to the "dissection" attack on a particular subject matter. The model for the lesson is "What to Consider When Buying A Transistor Radio." The students should be able to locate the purpose and type of background information which the author used. The purpose of the article is not formally stated in the essay, but is implied by the title "What to Consider When Buying a Transistor Radio." The author clearly is attempting to analyze the characteristics of various radios to give the reader the tools to perform his own analysis while shopping.

The background information for the article is a thorough knowledge of the variety of transistor radios available and a knowledge of how and why radios vary in performance. The author may have collected a large number of radios and compared them in preparation for writing the article, but it is more likely that he has, over the years, accumulated a large store of knowledge on the subject, and is thus well qualified to analyze the field.

When the students have filled in the "purpose" and "supporting material" blanks in the work sheet, the teacher should briefly review the characteristics of synthesis discussed in the previous lesson and introduce the concept of dissection to the students.

Some students may be familiar with the term from science classes, so that the teacher can develop the analogy between the biologists dissection of a dogfish shark to see "how it's put together," and the analyst's dissection of a subject to see how its parts fit together.

Using the jigsaw puzzle analogy, it will be useful to compare and contrast synthesis and dissection. In synthesis, the author is concerned with fitting small pieces together to create a larger picture. In dissection, the author breaks a complete picture into pieces, so that he can examine individual pieces and their distinct characteristics.

The model for the lesson clearly illustrates the procedure an author follows in dissection. The structure of the essay should be mapped on the board and on the students' worksheets. The central topic, of course, is transistor radios, but the author immediately begins his dissection by breaking the topic into the five main sub-divisions of cost, size, battery life, performance, and number of transistors. Sutdents may be able to suggest additional subdivisions which would add to the comprehensiveness of the discussion. For example, a section on maintenance might suggest problems the reader might encounter in getting a foreign make, or small-brand name radio repaired. Boys interested in radio kits might suggest a section on the kinds of transistor kits which are available. But the students will probably agree that the author's subdivisions cover the subject adequately.

Further subdivisions of material take place within some of the five main headings of the article. The "cost" heading (Paragraph 1) concentrates on price and its relation to tone quality and does not subdivide the topic.

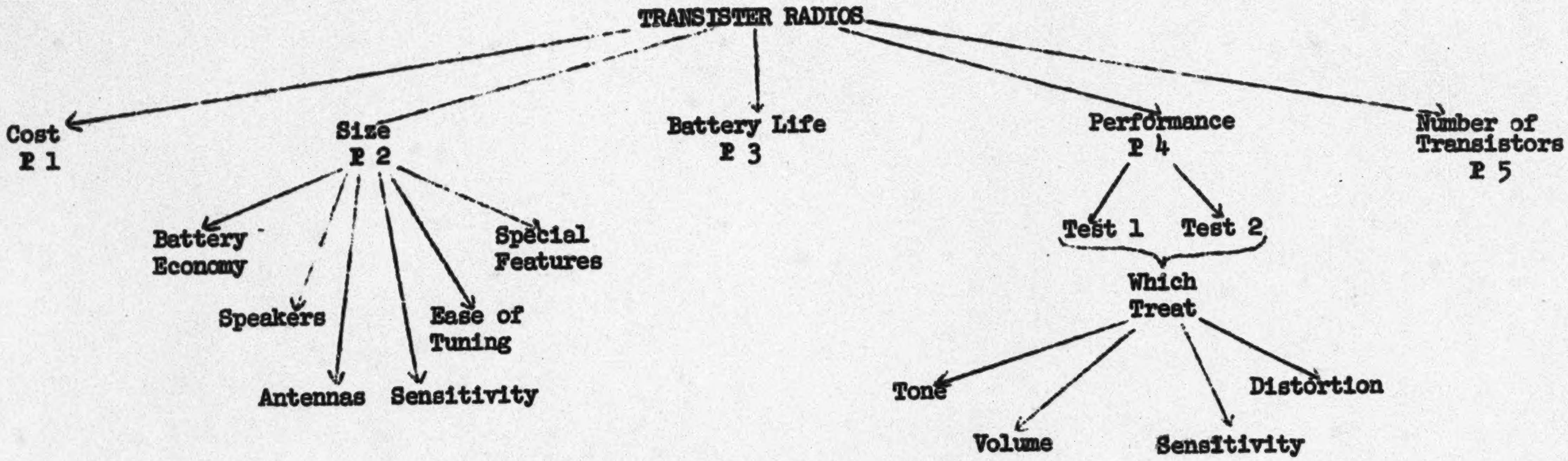
Students will see, however, that the size heading (Paragraph 2) has several subdivisions: speakers, antennas, sensitivity, ease of tuning, battery economy, and special features.

The battery life heading (Paragraph 3) is in a sense subdivided; the author suggests three reasons for the importance of battery life: cost, amount of trouble, and availability.

The performance heading is subdivided into two tests designed to find out the truth about a radio's tone quality, sensitivity, volume, and distortion.

The number of transistors category is not subdivided.

The basic structure of the essay can be conviently mapped as follows:


TRANSISTER RADIOS
Cost
P 1
Size
P 2
Battery Life
P 3
Performance
P 4
Number of
Transistors
P 5
Battery
Economy
Speakers
Antennas
Sensitivity
Ease of
Tuning
Special
Features
Test 1
Test 2
Which
Treat
Tone
Volume
Sensitivity
Distortion

This sort of a structure diagram should clearly demonstrate the nature of the dissection process to the students. The arrows keep pointing outward: the topic is divided and subdivided into very small aspects.

After the basic structure of this essay is described, the students may be able to suggest similar attacks on other topics. An Analysis of why the Yankees failed to win the pennant might be subdivided in many ways. Subcategories might include injuries to key players, failure of established players to produce, the quality of the rest of the league, failures in the management. Each of these categories could be divided further; the "injuries to key players" category might be divided into specific players, their ailments, and the effects on the entire team.

Other hypothetical topics which can easily be treated in this way include:

Recent trends in automobile styling (subdivided, perhaps, into color, size, interior design, etc.)

Trends in women's fashions. (Higher or lower hem-lines, new color trends, color pattern trends, etc.)

"Cost. In transistor radios, as in most other things . . ." to "can give better performance than a miniature 7 transistor."

The complete model will be found in the article "What To Consider When Buying a Transistor Radio", printed in Better Homes and Gardens Magazine, November, 1964, p. 124.

Lesson VI

The lesson introduces the third major attack on a subject: comparison and contrast; in addition, it demonstrates how all three attacks--synthesis, dissection, and comparison and contrast--can be used in the same essay. The model for the lesson is the Better Homes and Gardens article "Cars in Your Family--Your Next New Car--Sedan or Wagon?"

The early parts of the lesson should be quite routine for the students at this point; they are asked to find the main purpose or purposes of the article, to describe the basic supporting material which is used in the essay, and enter this information on their worksheets. The purpose of the essay is similar to that for the transistor radio essay used in the previous lesson; the author is attempting to present the reader with a series of analytical tools so that when he goes shopping he will have the ability to evaluate some of the cars which are shown to him.

The background information for the topic is also similar to that used in the radio article; the author has apparently surveyed the subject of sedans and wagons (either specifically for this essay, or over many years of interest in automobiles) and has accumulated thorough background knowledge of his subject, including specific details about size, cost ranges, construction costs, and resale values.

When the students have discussed this preliminary information, the teacher should introduce them to the concept of a comparison and contrast attack on subject matter. In synthesis, the author works from small to large, or from the pieces to the whole; in dissection, he works in the other direction. Comparison and contrast provides a third "parallel" level of analysis, which, rather than working from a minor aspect to a major one, and vice versa, works with topics of roughly equal "value" or weight, and analyzes each in terms of the other by showing similarities and differences.

It will probably be important to distinguish dissection from comparison and contrast at this point, for technically one cannot compare and contrast two things without making a dissection. In this article, for example, before comparing and contrasting sedans and wagons, the author divides the general topic "Cars in Your Family" into two parts, sedans and wagons. But in the article "What to Consider When Buying a Transistor Radio" the subdivisions were not of equal weight: "Battery Life" was not paired off with "Cost" or any of the other categories. Here the sedan category is immediately paired with the wagon category.

At this point it will be useful to suggest to the students that the three major attacks are not mutually exclusive; all three can be used in the same essay. An author can, for example, dissect a topic into parts, compare and contrast the parts, and finally pull the parts back together again with synthesis to reach a general conclusion. In fact, this is precisely what the author has done in this essay.

A structural "map" of the essay will demonstrate clearly how the three can be used simultaneously. As previously suggested, the central topic of the article is "Cars in Your Family." The topic is divided into "equal" halves in the opening paragraph, which suggests the basic question, "How can I tell whether to purchase a sedan or wagon?"

Paragraph 2 suggests the type of person who has generally bought the wagon with some degree of happiness, and it begins a series of paragraphs, which in addition to comparing and contrasting sedans and wagons, stress the advantages of the wagon (paragraphs 3-6). This comparison and contrast also involves dissection of the topic. Paragraph 3 treats "style"; paragraph 4, external size; paragraph 5, internal size. In each case, these factors are compared for both sedans and wagons. The general outcome of the series of paragraphs is that the author has shown wagons to be as stylish as sedans, no larger externally, and to have a larger storage capacity.

Paragraphs 6 and 7 continue the dissection--comparison--contrast, and here the sedans and wagons come out roughly equal. Paragraph 6 suggests that wagons are somewhat more expensive, yet have higher re-sale value than sedans. Paragraph 7 compares and contrasts construction costs to show why the statements in paragraph 6 are correct.

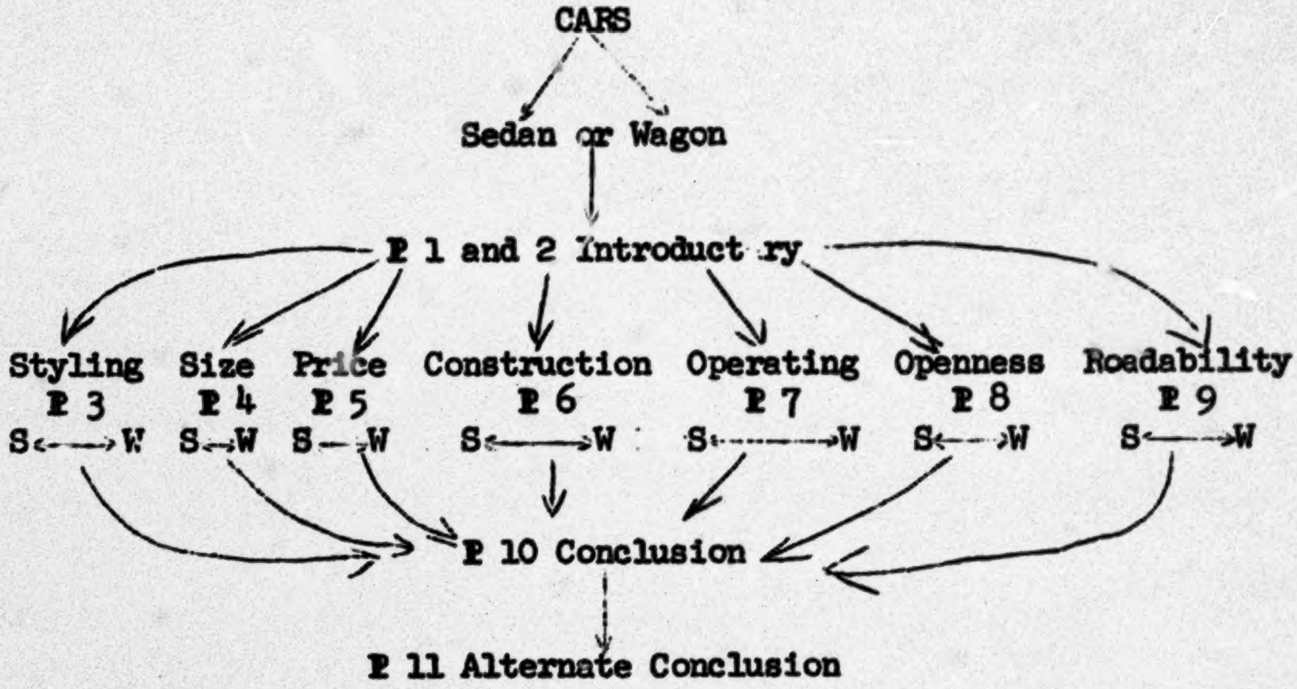
Paragraphs 8 through 10 treat aspects of the topic which are not particularly favorable for the wagons; their operating expenses are higher, they invite thievery, and they do not handle quite as well as sedans.

Thus in these paragraphs (3 through 10) the author has dissected his topic into the sub-topics of style, external size, internal size, initial cost, resale value, construction costs, operating expenses, "openness," and handling ability, and in each category, has compared and contrasted sedans and wagons.

Paragraph 9 synthesizes all of these factors; it pulls all of the parts back together to suggest that it is foolish to pay extra money for a wagon if it isn't needed, but emphasizes that many people have found the extra price worth paying.

Paragraph 10 offers an alternate, compromise solution to the problem.

The structure of the essay is informally sketched below. Convergent arrows represent synthesis, divergent represent dissection, and horizontal double-headed arrows represent comparison and contrast.

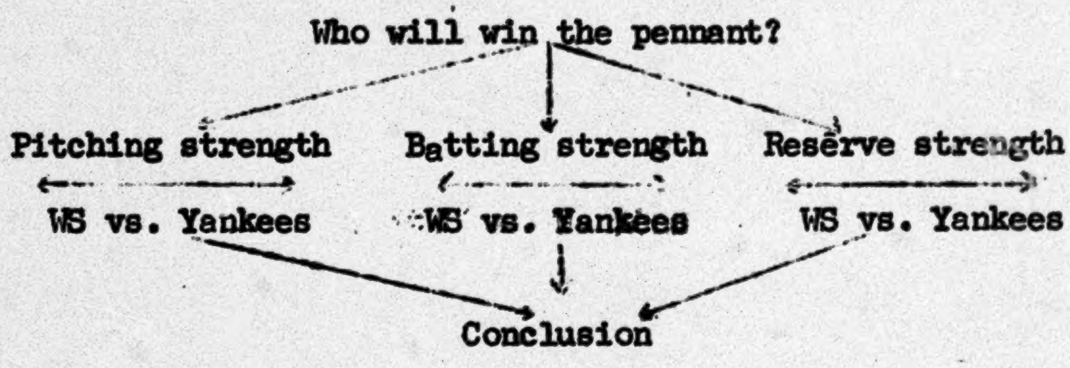

CARS
Sedan or Wagon
P 1 and 2 Introductory
Styling
P 3
S W
Size
P 4
S W
Price
P 5
S W
Construction
P 6
S W
Operating
P 7
S W
Openness
P 8
S W
Roadability
P 9
S W
P 10 Conclusion
P 11 Alternate Conclusion

When the analysis of the model is completed, the students may be able to develop similar comparison-contrast structures, perhaps even involving synthesis or dissection.

For a topic such as: "Will the White Sox or the Yankees win the pennant next summer," several comparison contrast structures are possible.

Students might compare strengths and weaknesses of the two teams (subdividing into areas such as pitching and batting strength and weighing the opposing factors to determine which team will come out on top at the end of the season.

Technically such topic begins with dissection--uses comparison and contrast, and then synthesizes all of these factors into a final conclusion. Schematically, it would appear something like the following:


Who will win the pennant?
Pitching strength
WS vs. Yankees
Batting strength
WS vs. Yankees
Reserve strength
WS vs. Yankees
Conclusion

"We can't make the final decision. . . ." to "this version fills the needs and desires of many American motorists."

The complete model will be found in the article "Your Next New Car - Sedan or Wagon", printed in Better Homes and Gardens Magazine, November, 1964, pp. 44ff.

Lesson VII

The lesson summarizes the material covered in Lessons I through VI, preparatory to helping students select a topic for an Analysis to be written at the termination of the unit.

Students should be able to answer such questions as: What is the Analysis? What qualifications must the writer of an Analysis have? How does the writer function in an Analysis?

In the Analysis the author looks beyond the material of reporting, or the "facts" of an event, situation, or object to discuss or interpret the meaning of these facts. He seeks answers to questions like "Why did this happen?" "Why did it happen in this particular way?" "How did this situation come into being?" "What is the 'real' meaning behind these facts?"

However, the author maintains objectivity in answering these questions. He offers an opinion on the subject, but his opinion does not include any evaluation. He simply tries to discover what is "correct," not what is "good." In order to answer his own questions correctly, the author must be an informed expert in the field. He must know much more about the problem than the man in the street does in order to qualify as an interpreter of it.

The students should further be able to suggest the basic steps which an author takes in writing an Analysis:

1. Clearly defining and stating his problem.
2. Searching for facts, so that he will be an informed observer of the situation.
3. Using common sense and logic to discover the answer to his problem in view of his factual knowledge of the subject.

Finally, the students should summarize the three basic approaches to subject matter that are possible in analytic writing:

1. Synthesis--putting together to form a whole, or putting a single piece into the "whole" of a larger context.
2. Dissection--breaking the whole into component parts for thorough examination of the parts and their relationships.
3. Comparison and contrast--the parallel level, analysis by showing what things are and what they are not.

At this point in the lesson it will be useful to run through one or two hypothetical topics (as has been done in Lessons V and VI), including for each topic detailed statements of the problems or questions to be answered, the facts necessary for one to be an "informed observer," and possible attacks on the subject matter.

For example, in the hypothetical topic "Why I Can't Get to School on Time," the problem or question to be answered is clearly stated in the title. The material is drawn from entirely personal experience; the students are already informed experts on the topic since it involves personal experience. A logical analysis of these personal habits might suggest the answers to the question. The essay would probably involve dissection; the student might list several causes of his tardiness: "It takes me a long time to comb my hair," "My blood is thick on cold mornings," and so forth.

A topic such as "Next Saturday's Football Game Will Be the Most Important of the Season" suggests that the basic question to be answered is "Why?" The factual information involved would include a knowledge of the team's standings in the league, the opponent's standings, knowledge of traditional rivalries, etc. The attack on the subject in this case would probably be synthesis--several different factors are combined to reach the conclusion stated in the title. The importance of the single incident (the game) is determined by placing the incident in a larger context: the league standings, the team's chances for a championship, etc.

After the students have worked through one or two such topics, a brainstorming session will probably suggest numerous others for possible Analysis. A list of a half dozen topics is supplied in the lesson plan. The teacher may suggest two or three of these in order to prime the pump, after which the students should be able to suggest quite a few topics for Analysis. This discussion should be continued until enough topics have been generated so that all the students have a topic on which they feel they can write. Topics suggested by the class should be discussed critically to insure that they really are Analyses, and do not drift into straight Reporting or Evaluation. It may be helpful to suggest that topics which begin with "why" and "how" questions are frequently (but not always) good subjects for papers of Analysis. Toward the close of the period, worksheets should be distributed, and the students instructed to complete these in a day or two. They should, in describing topics, clearly state the questions their Analysis will answer, ascertain what factual material will be needed, and propose (either in structural schematic or paragraph form) how they propose to answer the questions they have raised. It is not particularly important that they state which types of attack they will use in their papers. These attacks have been emphasized not so much for their value in organizing an essay as for their "dramatic" value in showing the students some of the things they can do in an Analysis.

After a day or two these worksheets should be collected and "approved" by the teacher. This approval should be basically a check to make certain students have a solid grasp of the concepts developed in the first six lessons, and that their topics are not too difficult and are truly topics for the Analysis.

Lesson VIII

Lessons IV through VI have presumably given the students some help in answering the question "What can I say?" by showing them what some professional writers have said about a variety of topics, and by giving them practice in selecting topics and "slants" on these topics. Lessons VIII through X try to help the students answer the question "How can I say it?" by having them perform detailed organizational analyses of professional writings, and applying these techniques to their own work.

Lessons IV through VI, of course, dealt to some degree with problems of organization. The "attacks" of synthesis, dissection, and comparison and contrast are structural and organizational; they help the students see how an argument can be structured. The following lessons, however, treat the problem of organization in greater detail. They are concerned with tracing the logical flow of thought through an essay, and seeing precisely how the argument has been supported by factual material.

In the lessons, a "new" method of sketching the structure of essays is introduced. It would be possible to use this "key sentence" system along with the arrows which were used to schematize the attacks of synthesis, dissection, and comparison and contrast. However, combination of the two forms would result in very complex diagrams, so that diagramming might become an end in itself. In these lessons, therefore, the "key sentence" scheme is used, and the hapless arrows are discarded.

In this lesson, the students are first asked to isolate the central thesis of the writing model, "The Gap is Narrowing." The thesis is stated in the title, and expanded slightly in the final paragraph when the prediction that the Russian lead in the space race "will doubtless be overcome by the U.S. in the near future." The students are then asked to state the kind of factual material used as background information in the essay and suggest the author's basic method of attack. The background information is simply the recorded accomplishments of the two countries in their space programs; the basic attack is a comparison and contrast of those accomplishments.

The students are then asked to draw out the basic logical argument which the author has used in the editorial. This argument is that although Russia's putting a man outside the space ship is a great accomplishment, Americans should not lose heart because the gap between the two countries has been steadily narrowing, and the United States will probably take the lead soon.

When the students have discovered the argument, the teacher can introduce the concept of the "key sentence," one which carries the logical thought of the essay forward, contrasting such sentences with supporting sentences, which are concerned with amplifying and clarifying key sentences, rather than carrying the logical thought of the article forward. When all of the key sentences are taken out of an essay, they constitute an "ideational skeleton," almost a precis of the essay.

This separation of key sentences from supporting material is not intended to imply that either kind of material is "prior" to the other. An author does not derive key sentences and then develop supporting material. Rather, the two forms are complementary; the supporting material leads to or suggests key sentences, which in turn explain the significance of the supporting material.

There are six key sentences in the essay. They should be listed (perhaps in shortened form) on the blackboard. Space should be left between the sentences so that descriptions of the supporting material can be added later. The key sentences, which summarize the logical thought of the article, are:

Paragraph 1: sentence 1. "Russia's feat in putting a man outside a spaceship while the ship was in orbit around the earth is an historic achievement."

Paragraph 2: sentence 1. "It may be disconcerting to many that the United States is once again 'behind' the Russians in the space race."

Paragraph 2: sentence 2. "The fact is that where the Russians have managed to jump off in the space race to a series of 'firsts,' the U.S. program has never been too far behind."

Paragraph 2: sentence 3. "The gap has been closing steadily."

Paragraph 6: sentence 1. "The Russians have now opened up a new lead."

Paragraph 6: sentence 2. "But it will doubtless be overcome by the U.S. in the near future."

When the students have listed the key sentences and seem to have a clear understanding of precisely what such sentences are, they can go through the essay again to see precisely how this ideational skeleton is fleshed out with supporting materials.

The opening sentence of the essay, "Russia's feat . . . is an historic achievement," is supported by two statements that are essentially truisms: P 1:2: "It took great courage and scientific ability," and P 1:3: "It ranks with Russia's launching of the first satellite, . . ."

The second key sentence, P 2:1 sets up a straw man, the person who is disconcerted by this accomplishment, and thus a person for whom a comparison and contrast of Russian and American space accomplishments might be comforting. Sentences P 2:2 and P 2:3 establish the central thesis of the argument, "The gap is narrowing."

Paragraphs 3, 4, and 5, provide the evidence which supports this thesis. The author simply lists similar accomplishments of the two countries, and points out that the time gap between the Russians' and the Americans' feats is narrowing.

Key sentence # 6:1 re-emphasizes the opening paragraph of the essay, "The Russians have now opened up a new lead." Paragraph 6 follows the central thesis to its logical conclusion; the gap has been steadily narrowing; therefore the United States is likely to match the Russian accomplishment, and may even pull ahead in the space race before long.

The lesson should close with a brief summary of the important concepts, stressing the nature of key sentences and their relationship with supporting, substantiating meterials.

"Russia's feat in putting a man outside . . ." to "The day when the United States draws ahead should not be far off."

The complete model will be found in the article "The Gap is Narrowing", an editorial printed in the Chicago Sun-Times, March 19, 1965, p. 33.

NOTE: Only the first six paragraphs of the editorial were reprinted for use in this lesson.

Lesson IX

The lesson continues the structural analysis of writing models, reinforcing the concepts of the key sentence skeleton and supporting materials developed in the previous lesson. In addition it begins a formal discussion of some of the kinds of proof which can be used to support opinion, including recorded accomplishments or events, statistics, examples, opinions of "representative" individuals, opinions of experts, etc.

After students have completed reading the model for the lesson, "The Disappearing Discount," have them locate the central theses or problems in the article and describe the kind of material used to support them.

The article has two major purposes: first, to explain what is happening to the clergyman's discount; and second, to explain why what is happening, is happening.

The materials which the author uses to support his statements come from several sources. The opening paragraph is simply an anecdote, involving quotation, about an apparently typical clergyman. Similarly, in paragraphs 2 and 3, anecdotes about the Rev. William E. Barton are presented as "representing" the state of affairs in 1887.

In paragraphs 4 and 5 the author uses quotations from supposedly typical store workers and clergymen to support his reasoning about trends.

The method of attack used by the author is synthesis. Working from individual cases, he arrives at general conclusions; he puts together the pieces (or a representative sample of them) in order to see what the whole is like. Comparison and contrast techniques are also used; in several paragraphs the author compares the way things are with the way they used to be.

When the students have discovered the purposes, supporting materials, and method of attack of the essay, they should again read it underlining the key sentences which carry the forward moving thought in order to isolate the logical development of the essay. The class should then discuss these key sentences, and, filling out a worksheet, show the relationship between the logical argument and its supporting materials.

The first key sentence in the article comes at the close of the opening paragraph. It is the quotation from the Rev. Mr. Jonte, "The Clergyman's discount is completely gone." (¶1:3) This statement is restated and amplified in ¶ 2:1 to include a comparison of things as they used to be. Jonte's experiences in paragraph 1 serve to introduce the topic in an "interesting" manner and, of course, build to the key statement of one of the central propositions of the essay.

In paragraphs 2 and 3 several minor key sentences develop the comparison between the past and the present. Paragraph 2 describes the "assorted discounts, donations and deals that ministers once relied upon to flesh out the modest salary that went with the pulpit call."

Paragraph 3 goes into detail about some of the more unusual methods which Barton (and other clergymen) had of fleshing out income. This portion of the topic is introduced in ¶ 3:1 "Barton had other ways of stretching his income," and is continued in ¶ 3:3 "Many communities developed their own local way of helping out the men, and the women, of the cloth." Introduction of "women" into the sentence prepares the reader for the supporting example of the Sisters of Charity. Sentence 3:5 completes the comparison and contrast; having emphasized that the Sisters still ride free today, the author adds that clergymen today still take trains at half fare.

Sentence 4:1 returns the comparison and contrast to the present, emphasizing "Otherwise, ministers generally pay the same prices as laymen do." Three examples in the remainder of the paragraph support this contention.

Paragraphs 5 and 6 introduce the second major theme of the article, explaining "why" the discount for clergymen is disappearing. P 5:1 states "One reason for the decline in discounts is that men of the cloth are getting more pay and prefer it that way . . ." This explanation is not supported with facts in the article, but seems reasonable enough. (We know that clergymen's salaries are rising; it is a safe assumption that they prefer cash to discounts.) P 5:2 states the second reason, "Ministers find the discount demeaning." This thesis is again supported by quotations from presumably typical clergymen.

The analysis of "why" the discount is disappearing is summarized in Paragraph 6. P 6:1 suggests that the discount is going because ministers are now equals (presumably in terms of salary) with the remainder of society. Sentence 6:2 emphasizes this explanation, suggesting plainly that the "nostalgic custom" is going out because people no longer feel guilty about the salaries they pay the clergy. Again these key sentences are not particularly well supported; throughout the essay the author has not supplied any proof that a) at one time people felt guilty about the low salaries paid to ministers; b) such guilt has disappeared. However, in sentence 6:2, his use of "bespoke" suggests that he feels the practices in the "days of the U.S. frontier" are sufficient evidence to prove his point. Students may quite legitimately feel that the author has not supplied sufficient proof for his statement. If they do, it provides the teacher with an excellent opportunity to suggest that the students should avoid the same weaknesses in their own papers.

It will be useful to have students discuss some of the kinds of evidence which they have encountered in the last two essays and prepare a chart evaluating the validity of these various forms.

In "The Gap is Narrowing" evidence was almost entirely factual, involving the recorded accomplishments of the Russians and Americans. Such verified, substantiated evidence is quite respectable, although of course an author could be "dishonest" in presenting only that evidence which supports his case.

The author of "The Disappearing Discount" uses very little factually verifiable "evidence." He does not show, for example, that the actual number of businesses offering discounts has grown smaller, but relies heavily on the opinions of people interviewed for evidence. The Rev. Mr. Jonte is taken as a typical, representative clergymen, and since Jonte has found the discount disappearing, the same "must" be true for all clergy. Similarly two other clergymen find the discount somewhat embarrassing. Therefore, the author concludes, "[clergymen] increasingly find the 'clerical discount' demeaning."

This is not to imply that the author's conclusions are wrong. If those clergymen are representative, his arguments are quite adequately substantiated. But students should be aware that the opinions of individuals (particularly individuals not well known) are theoretically not as powerful evidence as factual material which has been recorded in every newspaper in the country.

Students might also beware of the anecdotes used in this essay. The fact that the Sisters of Charity ride the Cable cars free does not really support the author's contention that "many communities developed their own local way of helping out the men, and the women, of the cloth." His statement is probably true, but a single isolated example does not supply very substantial proof.

The lesson should close with a brief summary of the basic types of evidence encountered this far and the theoretical validity of each kind.

"When the Rev. Robert H. Jonte . . ." to "paying preachers too little to live on."

The complete model will be found in the article "The Disappearing Discount", printed in Time Magazine, July 9, 1965, pp. 48-49.

Lesson X

This lesson provides a rapid summary of the unit, Lessons I-X, with emphasis on the structural analysis of writing and on the types of supporting evidence used. It provides the students with the opportunity to suggest structures for one or two of the hypothetical topics suggested in Lesson VII, preparatory to the actual writing assignment.

The lesson begins with a rapid structural analysis of the writing model "Gentlemen, the Dodgers." The students can determine that the main argument of the essay involves:

1. Showing that on paper (statistically) the Dodgers are a pretty poor team.
2. That, however, they are an excellent, winning club.
3. Because they hustle, run; things which do not show up in the statistics.

The form of evidence used is largely statistical, involving .300 hitters, team batting average, home runs, disabling injuries, pitching records, etc. Toward the close of the article, opinion (that of Casey Stengel) is used to state and substantiate a theory about why the Dodgers win.

Students should read the essay to underline the key sentences and discuss the key sentences and supporting materials. The key sentences include:

> P 1:1, "When it comes to hitting a baseball the Los Angeles Dodgers are as gentle a bunch of fellows as ever donned knickers." The sentence is supported by a long series of statistics which demonstrate that indeed, the Dodgers' batting record is not what one would customarily find in a first-place club.

¶ 1:4, "Worse yet they have suffered 29 disabling injuries," supplies another reason why the Dodgers "shouldn't" be in first place. The sentence again is supported by statistical evidence.

The turning point of the essay occurs at ¶ 2:1, "And yet . . . the Dodgers [are] leading the league by two games." This statement is an important fact which apparently does not fit with the factual information supplied in the opening paragraph.

¶ 3:1 states the central problem to be solved in the analysis, "So what have the Dodgers got?" ¶ 3:2 supplies one answer, in terms of a quotation from an expert, Warren Spahn, "They have 'the best pitching staff in baseball.'" The remainder of Paragraph 3 uses statistical data to support Spahn's contention.

¶ 4:1 suggests other reasons, "little things like a single, a stolen base, a sacrifice at just the right time." This key sentence is amplified with an illustration of the running power of Maury Wills, and is restated and emphasized by the quotation from Casey Stengel: "Those Dodgers are a running club. They hit and run. They run and hit. . . ." (4:4-4:8) It is supplemented with the author's own concluding comment, "And they win." (4:9)

The passage supplies a very fine opportunity for discussion about the nature of evidence. Students will recognize here that it is quite easy to "lie with statistics." If the author were to analyze the Dodgers on batting averages alone, he would conclude that they are an extremely weak club. Adding the pitching statistics might help neutralize this impression, but Casey Stengel's emphasis on the fact that the Dodgers run, and run at the right times clearly explains why the Dodgers are winning. The secret of their winning doesn't show up in statistics at all (except for the number of bases that Maury Wills has stolen).

This does not mean, however, that statistics should not be used in the analysis. Rather, this article demonstrates clearly that statistics are quite useful in their place, but they need to be analyzed carefully in order to explain why things are true.

It may also be interesting to compare the quotations used as evidence in this essay with those used in "The Disappearing Discount." Casey Stengel and Warren Spahn are famous experts in their fields. The Rev. Mr. Jonte, and the other ministers quoted in the article, while undoubtedly trustworthy men, are not particularly famous, and therefore their opinions probably do not carry as much weight in that article as those of Stengel and Spahn do in "Gentlemen, the Dodgers." This can be emphasized to the students by suggesting that their best friend's opinion about who will win Saturday's game may not carry as much weight with the reader as the football coach's opinion, even though both hold the same opinion.

Finally, the students should summarize in thier note-books some of the major forms of proof which have been used in the preceding lessons:

1. Recorded facts about events ("The Gap is Narrowing")
2. Opinions of "representative people." ("The Disappearing Discount")
3. Opinions of experts ("Gentlemen, the Dodgers")
4. Statistics ("Gentlemen, the Dodgers")

When the analysis of the passage and the summary of types of supporting data have been completed, have the students suggest "key sentence outlines" for the hypothetical topics discussed in Lesson VII.

For example, key sentences for "Why I Can't Get to School on Time" might include some of the following:

"The reasons why I can't get to school on time vary from day to day; I seldom use the same excuse twice."

"But several things happen every morning that invariably slow me down."

My older sister is so concerned with her make-up that I can't get into the bathroom until it is practically time to leave."

"My mother insists that I have a hot breakfast, no matter how late it gets," etc.

For this essay, supporting detail would take the form of pure reporting of observations. The student might describe one or two incidents in which his mother insisted that he finish his Cream of Wheat when he knew that he would be late. Such reporting would be largely anecdotal. Other key sentences are possible, of course, and the students will probably suggest many different organizations and types of supporting material which can be used.

For the hypothetical topic "Why Next Saturday's Football Game Will Be the Most Important of the Season" key sentences might include the following:

"The two teams are tied for first place." (Details might include won-lost records, number of games played, etc.)

"The winner of Saturday's game will undoubtedly go on to win the division championship." (The remaining schedules of the two teams might be compared, showing that both will win the remaining games, barring an upset.)

"The rivalry has always been intense; if our team were to beat theirs only during a football season, the season would be a success." (Evidence might include anecdotes about hostilities between the schools, animosity between coaches, incidents in last year's game, etc.)

"Thus Saturday's game will undoubtedly be the most important of the season."

After the students have completed one or two of these hypothetical outlines, they should be prepared to present adequate "key sentence outlines" for their own topics before they actually write in the last lesson of the unit.

The students will not, of course, prepare key sentence outlines a priori and then fill in the supporting material when they actually write their compositions. The key sentence outline is simply designed to make them think out the logical structure of their essays in advance of writing.

"When it comes to hitting a baseball, . . ." to "And they win."

The complete model will be found in the article "Gentlemen, the Dodgers," printed in Time Magazine, July 2, 1965, p. 53.

Lesson XI

The lesson consists of the actual in-class writing of papers of Analysis. The students should have, in advance, prepared proposals stating the problems to be answered, the general method of attack, the kind of supporting material to be used, etc., and should, in addition, be prepared with a key sentence outline or sketch of the actual content of the paper.

During the writing, the teacher might circulate about the class to answer questions or anticipate difficulties. Presumably, the students have had at least a week to investigate and organize their topics, and should find little difficulty in presenting a fairly well organized one to two page essay in one class period.

When the writing has been completed, the copy desk first introduced in Unit 9-2 might again be put into operation, this time with new editors and copy readers. The entire class should perhaps establish a set of guidelines for evaluating Analytic papers to aid the copy desk team. These guidelines should summarize what the students feel are the most important characteristics of good Analyses. They might include such items as:

1. The importance of clear reporting.
2. The importance of substantiating materials.
3. The need for clear key sentences to carry the argument of the essay.

In addition, small in-class groups of four or five might assemble for discussion of their papers in order to facilitate the copy desk arrangement.

The teacher, too, may wish at some point to collect the essays and place editorial, not corrective, comments on the papers.

Some of the better papers (as determined by the editors and by small groups within the class) should be read to the class. All should be saved for inclusion in the next edition of the class newspaper, which can be prepared either at this time or at the close of the 9-4 unit on Evaluation.

Appendix

Obviously, students will not be able to overcome all of the difficulties involved in handling abstract ideas by writing a single Analysis. Considerable reinforcement of and practice in dealing with the concepts in this unit will be necessary throughout the remainder of the school year.

Some of this reinforcement and practice is supplied in Unit 9-4, "The Journalistic Evaluation." Evaluative and Analytic writing have many common characteristics; in that unit many of the concepts which students have just studied are expanded to include Evaluative writing.

But additional reviews and writing assignments will be necessary. A list of possible areas for Analysis assignments follows:

Analysis of an Object:

Are baseballs getting livelier?

What are the differences between manual and electric typewriters?

Analysis of an Event:

Why did it happen?

What really happened?

What will happen as a result?

Analysis of a Book, Poem, or Essay:

What does it mean?

What are some of the characteristics of the author's style?

Analysis of an Institution:

What is its organization?

Who has the power?

What are its functions?

Analysis of a Report or News Release:

What is its significance?

What prompted it?

What does it really mean?

Analysis of an Idea:

Where did it come from?

What are its implications?

In addition, three Analytic writing models are included on the following pages. These may be useful in organizing review lessons in the principles of the Analysis.

"To an extent that usually amazes foreigners . . ." to "every 72 hours between the slaughter and its delivery."

The complete model will be found in the article "Changes at the Pump", printed in Time Magazine, July 9, 1965.

"American consumers are now buying goods . . ." to "The boom in travel shows up in the auto category."

The complete model will be found in the article "Here's Where Your $1 Goes--by the Penny" by Sylvia Porter, printed in the Chicago Daily News, July 8, 1965.

Lessons in the Writing Process:

Unit 9-4

The Journalistic Evaluation

[Lesson Plans]

Northwestern University
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Preface

These lesson plans are supplemented with a resource unit that explains the purpose and content of each lesson in greater detail than is possible if the lesson plans are to be concise. Descriptions of each lesson in the resource unit should be studied before the lesson plan is examined.

Each lesson plan is divided into four sections: objectives, materials, abstract, and procedures. Within the "procedures" section, suggested or possible student answers are enclosed in parentheses.

It is expected that teachers may want to alter some lessons and combine, eliminate, or supplement others.

Lesson I

Objectives:

1. To review the basic characteristics of the Report, the Analysis, and the Evaluation.

2. To introduce the concept of standards of evaluation and their application in Evaluative writing.

Materials:

Copies of the Consumer Reports article, "Something Novel in Sunglasses," for each student.

Abstract:

I. Review the basic characteristics of the Report, the Analysis, and the Evaluation.

II. Introduce the concept of standards of evaluation and their application.

III. Examine the writing model with the students to determine the nature and function of the author's standards of evaluation.

Procedure:

I. Review the basic characteristics of the Report, the Analysis, and the Evaluation.

1. Ask students to describe the basic characteristics of the three forms.

NOTE: These comments should be listed on the board, although they are also contained in the students' notes from previous lessons.

(The Report: The author remains objective, recreating a picture of the event, object, or situation for his audience without adding any opinions or evaluative commentary.

The Analysis: The author looks beyond his subject matter to present generalizations about the intangible factors surrounding the subject by answering questions like "how?" "why?" or "What will happen?" without making value judgments.

The Evaluation: The author presents subjective statements of value about his subject.)

The summary chart may help:

	Uses Factual Material	Uses Opinions	Uses Value Judgments
Report	Yes	No	No
Analysis	Yes	Yes	No
Evaluation	Yes	Yes	Yes

2. Ask students to recall the qualities of good Reporting. List these on the board.

(A partial list includes:

a. Use of clear, precise details.

b. Selection of important details and exclusion of trivia.

c. Establishment of a clear, logical or natural order for presentation of materials.

d. The clear use of time signals in chronologically ordered reports.)

3. Ask students to recall some of the basic characteristics of good Analytic writing.

a. What are some of the attacks an author can use on his subject matter?

(Synthesis: bringing single parts of the topic into a "whole."

Dissection: chopping the topic into parts for examination.

Comparison and Contrast: Analysis by showing similarities and differences.)

b. What is the relationship between reportorial and analytic materials in the analysis?

(Analytic generalizations are carried by the key, forward moving sentences. Reportorial material supports the key sentences.)

c. What are some of the kinds of supporting material used in the Analysis?

(Observed, verifiable facts; opinions of important--and sometimes of unknown--people; statistics; appeals to common sense.)

4. Have students suggest some of the qualities of good Analytic writing.

(a. clearly stated, logically ordered key sentences

b. frequent use of supporting material

c. consideration of the audience; anticipation of the difficulties it is likely to encounter.)

II. Introduce the concept of standards of evaluation and their application in the Evaluation.

NOTE: The materials in items 1 and 2 below are best presented in a brief lecture.

1. Suggest that many of the characteristics of Analytic writing also apply to the Evaluation.

a. Generalizations and evaluations are carried by the key, forward moving sentences.

b. Evaluative statements in the key sentences are supported by reportorial material and frequently by analytic statements as well.

c. The approaches of synthesis, dissection, and comparison and contrast also appear in the Evaluation.

d. The Evaluator must be conscious of the difficulties his audience is likely to encounter and the objections his readers are likely to raise while reading the piece.

2. Suggest that the chief difference between the Analysis and Evaluation is that the author brings his own personal standards of evaluation, or ideas about what is right and wrong, good and bad, to his writing and applies them to the subject.

NOTE: Items 3-7 develop this concept and resume the class discussion.

3. Suggest that several examples may clarify this concept. Ask the students how they would proceed if they were assigned an Analysis of the characteristics of this year's new cars.

   (Students would probably visit a number of automobile showrooms, make notes about the new cars--recording, perhaps, the length, colors, body styles, transmission characteristics, engine characteristics, upholstery patterns--and summarize their findings by making some analytic generalizations about the common characteristics.)

4. Ask students whether they think they could reach a high degree of agreement if assigned to do such an analysis independently of each other.

   (They probably could, since this would be a relatively simple Analysis based on a common set of facts.)

5. Suggest that if the students were asked to write an Evaluation of a single car, they might have considerable difficulty in reaching agreement.

6. Ask the students to suggest a list of standards for Evaluating an automobile. Is a good car long or short? American or foreign? Does it have high or low horsepower? Is it a sports car or a sedan?

   (Obviously no single list of criteria can be derived. Student answers will be equivocal for two reasons:

   a. The value of a car is in part determined by what its use is, i.e. as a family car, a teen-ager's "fun" car, or a racing driver's "machine."

   b. People's tastes differ.)

7. Emphasize that one of the chief difficulties in Evaluative writing is this fact that standards of evaluation differ. In the Analysis, the writer proceeds "scientifically;" he looks at the facts and makes generalizations about them. In the Evaluation he brings his own set of standards to his writing; his reader's standards may differ considerably.

III. Examine the writing model to determine the nature and function of the author's standards.

1. Distribute copies of "Something Novel in Sunglasses" for silent reading.

   NOTE: Make certain that, after the reading is completed, the students understand how the sunglasses work. It may be helpful to discuss the terms "visible light transmission," "color distortion," and "infrared transmission" to clarify the kinds of tests which were performed.

2. Ask the students to suggest why the article is an Evaluation.

(The author makes value statements about the sunglasses; for example:

Paragraph 2: "both models were judged Not Acceptable."

Paragraph 5: "the second pair was deemed too dark for general use."

Paragraph 6: "both samples transmitted too much infrared."

Paragraph 6: "both samples were judged to have excessive distortion.")

3. Discuss the nature of the writer's standards. By what criteria does he decide that the glasses are "too dark," transmit "too much" infrared, or have "excessive" distortion?

(His standards of evaluation are stated in paragraphs 4 and 6. In paragraph 4 he suggests that "experts" feel that glasses need to transmit between 10%and 30% of visible light to be comfortable.)

4. Ask the students to suggest how the author probably established his standards.

(He and the other experts probably tried on many pairs of glasses, determined whether or not they were "comfortable," and tested the glasses on optical equipment to characterize their properties.)

5. Ask the students to discuss these standards. Are they "right" or "wrong," "good" or "bad?"

(We have no real way of telling, except to buy a pair of glasses and see whether we agree that they are not satisfactory. Tastes differ; some people may find glasses that transmit only, say, 7 percent of visible light comfortable. However, we tend to have confidence in CU's consultants simply because they are experts and have presumably studied a wide variety of sunglasses.)

6. Ask the students to suggest what kinds of information or evidence the author uses to support his evaluations of the sunglasses.

(Basically statistical. Having established standards, the author simply tested the Renauld and Astro-Matic glasses to see whether they measured up to standard. He supports his value judgments with the test results.)

7. Have the students locate the "pure" reportorial material in the article and describe its function.

   (In paragraphs 1 and 2 the author reports the nature, price ranges, and styles of the glasses for the benefit of the consumer.

   Elsewhere in the article, reportorial material simply describes what the author did to test the glasses and presents the results in support of his value judgments.)

8. Summarize, or have students summarize, the main points of the lesson.

   (a. The use of subjective standards of evaluation differentiates the Analysis and the Evaluation.

   b. Standards are personal, based on the "taste" of the individual evaluator.

   c. Standards are thus highly variable from individual to individual.

   d. The process of evaluation consists of the evaluator's comparing the object at hand to his standards to see whether it measures up.

   e. Evaluations are supported by factual, reportorial material.)

Lesson II

Objectives:

1. To review and expand the concept of standards of evaluation introduced in the previous lesson.

2. To show students the relationships among reportorial, analytic, and evaluative materials in a complex Evaluation.

3. To suggest schematically how Evaluations are conceived organized and written.

Materials:

Copies of "Lie Detectors vs. the Right to Privacy," by John M. Johnston.

Abstract:

I. Review the role of standards in the process of evaluation.

II. Examine the writing model to determine its reportorial, analytic, and evaluative purposes.

III. Analyze the essay to determine the kind of material used and function of each paragraph.

Procedure:

I. Review the concept of the role of standards in the process of evaluation.

1. Ask students to describe the nature of a standard or criterion of evaluation.

   (It is, roughly, a personal, subjective statement of what qualifies as good and bad.)

2. Ask students to describe how standards are used when a writer makes an evaluation.

   (He compares the subject at hand with his standards to see if it measures up to the standards.)

3. Ask students to derive a schematic description of the process involved in preparing for and writing of an Evaluation.

   NOTE: This list may vary but should include the following:

   (a. The author selects a subject.

   b. As in the Analysis, the author does research to become an "informed expert" on the topic.

   c. He establishes standards of evaluation. [In practice this is generally done well in advance of the actual writing or preparation stages, i.e. one may have had standards of evaluation for automobiles years in advance of writing an Evaluation of a specific car.]

   d. He examines the object at hand, determining whether or not it measures up to his standards.

   e. He writes the essay, making a series of value statements about the object and supporting the statements with reportorial, factual evidence.)

II. Examine the writing model to determine its reportorial, analytic, and evaluative purposes.

1. Suggest that the previous model, "Something Novel in Sunglasses," was a relatively simple, straightforward Evaluation.

2. Distribute copies of "Lie Detectors vs. the Right to Privacy." Suggest that it is more complex an example of Evaluative writing.

   NOTE: Students may need help with some of the following:

   McCarthyism: Congressional investigation of "subversives" which raised public protest because of its methodology based on highly personal, unsubstantiated attacks.

   Polygraph: lie detector.

   Psychological Test: In this case the Minnesota Multiphasic Personality Inventory which attempts to characterize personality with the use of highly personal questions like those cited in the article.

3. Ask the students to state why the article is an Evaluation.

   (It makes value statements; cf. paragraphs 6, 7, 11, 12, and 13, in which Johnston states what is good or bad or what should or shouldn't be the case.)

4. Ask the students to recall the characteristics of the Evaluation summarized in the charts from previous lessons.

	Uses Factual Material	Uses Opinions	Uses Value Judgments
Evaluation	Yes	Yes	Yes

5. NOTE: This item is perhaps best presented as a brief lecture, because of the complexity of the material.

   a. Suggest that the article clearly shows how reportorial, analytic, and evaluative materials are all involved in Evaluative writing.

   b. Show the students that the article can be said to have three main purposes, one reportorial, one analytic, one evaluative.

   c. The analytic and evaluative purposes are stated in in sentence 1 of paragraph 4: "There is a need here to sort out some situations [analytic purpose] and examine just where the public interest lies [evaluative purpose]."

   d. The reportorial purpose is not stated in the article, but is simply "to describe some of the current uses of lie detectors and psychological tests and the recent public controversy about them" as background material for the audience.

   e. In summary, the three purposes are:

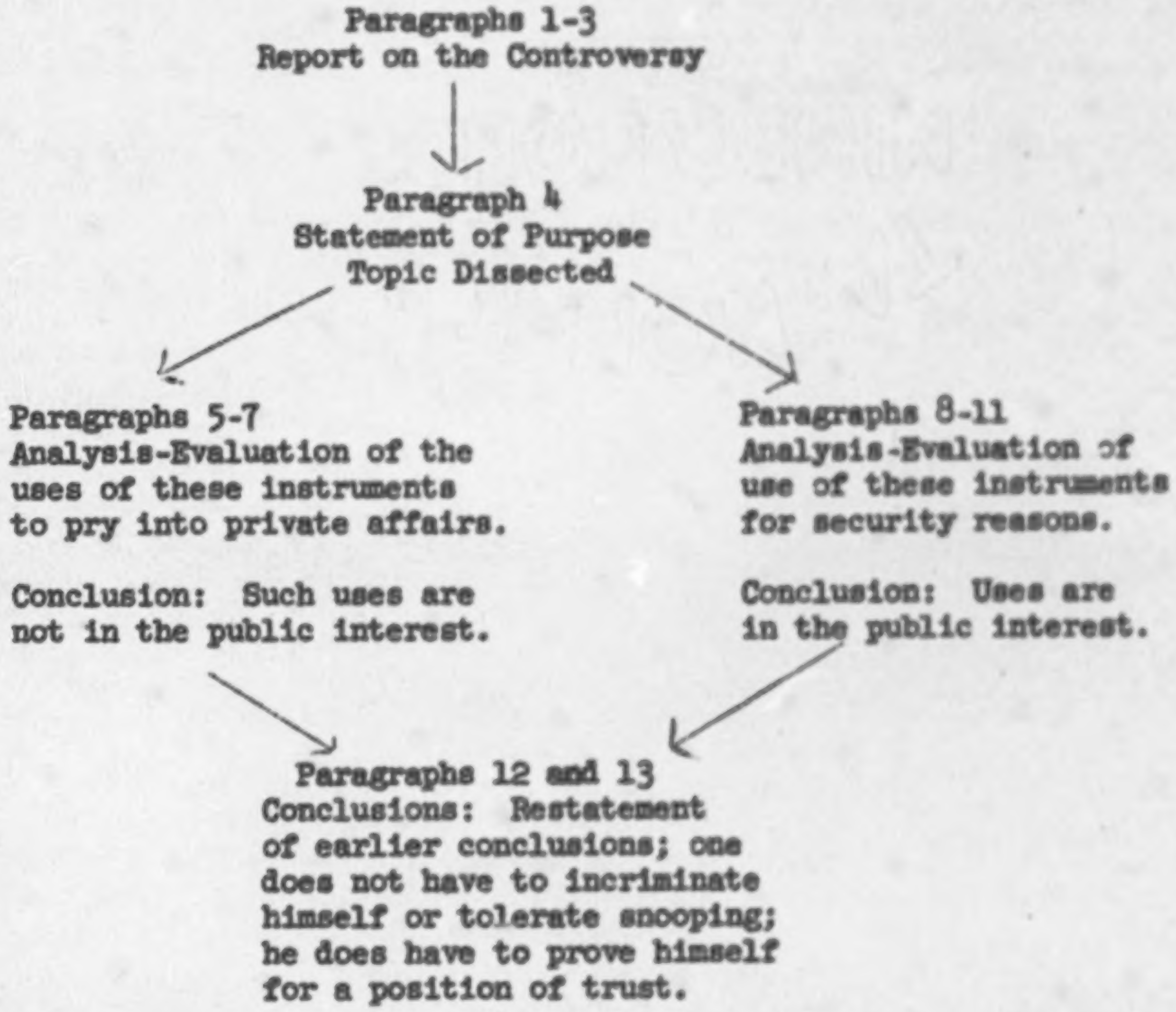
      1. to report on the subject--to supply the reader with background information.

      2. to analyze the situation--to dissect the general topic by discovering the various uses to which these instruments are put.

      3. to evaluate the different uses--to state which are in the general interest of the public and which are not.

III. Have the students examine the writing model to determine the function of each paragraph and the kind of material it contains.

NOTE: The discussion in this session should lead to a structure chart which will be something like the following:



Paragraphs 1-3
Report on the Controversy

Paragraph 4
Statement of Purpose
Topic Dissected

Paragraphs 5-7
Analysis-Evaluation of the
uses of these instruments
to pry into private affairs.

Conclusion: Such uses are
not in the public interest.

Paragraphs 8-11
Analysis-Evaluation of
use of these instruments
for security reasons.

Conclusion: Uses are
in the public interest.

Paragraphs 12 and 13
Conclusions: Restatement
of earlier conclusions; one
does not have to incriminate
himself or tolerate snooping;
he does have to prove himself
for a position of trust.

1. Ask students to suggest the function of the opening three paragraphs. What kind of material--reportorial, analytic, or evaluative--do they contain? Summarize the answers on the board.

   (Reportorial. The paragraphs simply supply the reader with background information about the subject.)

2. What is the function of paragraph 4? Where in the paragraph does the author describe his standards of evaluation? What kind of attack--synthesis, comparison and contrast, or dissection--is he planiing to use?

   (The paragraph states the purposes of the article. It suggests that Johnston will dissect the topic to find the various uses of the tests. His standards, implied by sentence two, are that "prying into people's intimate affairs," is bad, but "to discourage stealing" impersonality is good.)

3. Have students locate the paragraphs which treat the first half of the subject, the use of these systems to pry into personal affairs. What does Johnston conclude?

   (Paragraphs 5-7. He concludes that some uses of the tests are too personal and are thus bad.)

4. Have the students locate the paragraphs which treat the use of these systems to discourage stealing and to check people for security reasons. What are his conclusions?

   (Paragraphs 8-11. Johnston analyzes the functions of the tests for these purposes and concludes that they are in the public interest.)

5. Ask students to describe the function of the last two paragraphs.

   (Johnston synthesizes his argument, summarizing and restating his opinions about improper and proper uses of lie detectors and psychological tests.)

6. Summarize, or have students summarize, the main points resulting from the examination of the model:

   (a. The Evaluation gains a good deal of its complexity because it incorporates three kinds of material, reportorial, analytic, and evaluative.

   b. The standards used in the model are subjective and personal, i.e. some people do not consider that personality tests pry into their affairs.

   c. The attacks of synthesis and dissection, which were first introduced in the study of Analytic writing also appear in the Evaluation.)

Lesson III

Objectives:

1. To show the students how the concept of the key sentence skeleton and its supporting framework applies to Evaluative as well as Analytic writing.
2. To continue the discussion of the nature of standards, emphasizing the need of the Evaluator to support his evaluative comments thoroughly.
3. To review and discuss the schematic process of writing an Evaluation.

Materials:

Copies of "Who Wants a Statue Anyway?" by Sydney J. Harris and copies of the structural analysis worksheet.

Abstract:

I. Have students locate the main purposes of the article and summarize Harris's argument.

II. Have students locate the key sentences of the article and characterize the kinds of supporting material used.

III. Have students review the process of evaluation, apply it to the writing model, and criticize Harris's success in the ariicle.

Procedure:

I. Have students locate the main purposes of the article and summarize Harris's argument.

1. Distribute copies of "Who Wants a Statue Anyway?" for silent reading.
2. Distribute copies of the worksheet and have students fill in the bibliographic data.
3. Ask students to suggest why the article is an Evaluation.

(Harris attacks and criticizes the plans of ESU and criticizes the general value of memorial statues.)

4. Ask students to describe the major pruposes of the article.

NOTE: These should be listed on the board and on the students' worksheets.

(There are two purposes:

a. To condemn the Churchill Cigar Controversy as a tempest in a teapot. Paragraph 1.

b. To suggest that, in general, living memorials are superior to statues as a means of honoring the dead. Paragraph 6.)

5. Ask the students to summarize the argument of the article in detail, i.e. not simply "Harris doesn't like statues."

(A possible summary is:

a. The argument over whether or not Churchill's statue should or should not be holding a cigar is not an important one.

b. The real issue is whether or not statues bring much honor to the dead.

c. Generally, statues in parks are ignored by the public.

d. A living memorial is probably much more of a real honor and is, of course, more useful to the living.

e. Thus the ESU should devote its energy to creating a living memorial for Churchill rather than waste time debating the appropriateness of a cigar.)

II. Have students locate the key sentences of the article and characterize the kinds of supporting material used.

1. Ask students to describe the relationship between the key sentences and supporting material in the Analysis.

(The key sentences carry the argument forward; the supporting sentences carry reportorial material and substantiate or explain claims made in the key sentences.)

3. Suggest that the concept of the key sentence also applies to the Evaluation. Value statements are generally contained in key, forward moving sentences and are supported by reportorial and analytic material.

4. Have students locate the key sentences in "Who Wants a Statue anyway?" and enter this data on their worksheets.

(A possible list of these sentences and their supporting material is shown below. [Paragraph and sentence references are abbreviated as follows: paragraph 1, sentence 1 is written 1:1.]

1:1 "The great Churchill Cigar Controversy last month struck me as a tempest in a teapot; . . ."

(Not immediately supported. Paragraphs 2 and 3 summarize the controversy; probably drawn from newspaper accounts.)

4:1 "If Churchill himself had been polled, I suspect he would have hooted down the whole idea of a statue in his memory."

4:3 "Statues in public places are, quite literally, for the birds."

(Sentences shift the argument from Churchill statue to statues in general. Supported by Harris's personal observations in paragraph 5.)

6:1 "The best memorials, as I have said before, are those which add to the pleasure of the living, not those which commemorate the dead."

6:2 "A school, a library, a pavilion, a hospital wing--these project the memory of great men into the future, rather than transfixing them in the past."

(Sentences shift the argument from the negative aspects of statues to the positive values of living memorials. Supported by personal observations in paragraph 7.)

8:2 "What Churchill represented to the British people, and to the world, can only be reduced, not augmented, by a stone figure."

9:2 "How much more fitting for the ESU and other groups who would memorialize him to donate an annual sum for research and treatment in speech defects of children . . ."

(Sentences return the argument to the subject of Churchill's statue. Are supported by the previous discussion of statues vs. living memorials. Draw on biographical knowledge of Churchill.)

III. Have the students review the process of evaluation, apply it to the writing model, and criticize Harris's success in the article.

1. Ask students to recall the five basic steps which schematically describe the process of writing an Evaluation from the previous lesson.

   (a. The author selects a subject.

   b. He becomes an expert on the subject.

   c. He establishes standards of evaluation.

   d. He compares the subject to his standards to determine whether it is good or bad.

   e. He writes the Evaluation, supporting his evaluative and analytic generalizations with facts, logic, and appeals to common sense.)

2. Ask the students to describe Harris's standards of evaluation. In other words, what does he say is good and bad and what are the criteria he uses to determine its value?

   (He feels that the cigar controversy is irrelevant, or bad, because it overlooks a more important issue. His standards would appear to be that memorials which are useful to the living are good and those which are not are bad.)

3. Suggest that such standards are not particularly clear-cut and easily applied. Would Harris, or the students, say that the Lincoln Memorial is a poor honor to Lincoln because it can only be seen, not be used? Is naming an expressway or a high school after a great man really such an honor?

   (The students will probably suggest that somehow the Lincoln Memorial is not quite the same as a statue in a neighborhood park. The point to emphasize is that where the standards in an article like "Something Novel in Sunglasses" are clear-cut and easily applied, the standards in an article like this one, which deals more with ideas than with objects, are considerably less clear-cut and thus require considerable support.)

4. Ask the students to discuss Harris's success in step 5, writing and supporting his evaluations. Do the students agree with Harris? Has he persuaded them that we should do away with the practice of erecting statues and concentrate on living memorials? Are his examples drawn from his observations of a small, local park good ones? Are his examples of the living memorials good ones? Has he adequately supported his evaluations?

Lesson IV

Objectives:

1. To continue the discussion of standards of evaluation, demonstrating how two writers may arrive at opposed evaluations of the same subject.

2. To introduce the students to the review of a film, helping them locate common characteristics of two reviews.

Materials:

Copies of the *Life* article, "A Joyous Julie and Her Sound of Music," and the *Saturday Review* article "Mary Poppins in Salzburg," by Arthur Knight.

Abstract:

I. Have students analyze and compare the content of the two articles, noting the effects of different sets of standards.

II. Have the students locate and describe the reportorial, analytic, and evaluative materials in the two articles and derive a list of common characteristics.

Procedure:

I. Have students analyze and compare the content of the two articles, noting the effects of different sets of standards.

1. If the students have seen "The Sound of Music" ask them to comment briefly on it. Did they enjoy the film? Why or why not?

2. Distribute copies of "A Joyous Julie and Her Sound of Music" for silent reading. Explain that it is an example of another kind of Evaluation.

3. Ask the students to summarize the review. What is the author's general reaction to the film? What reasons does he give for his evaluation.

   NOTE: List the answers on the board.

(The author suggests that the film is a good one because of:

a. its wholesome nature [sentence 2].

b. the Rodgers and Hammerstein score [sentence 3].

c. the city of Salzburg [sentence 4].

d. the presence of Julie Andrews [sentence 5].

4. Distribute copies of "Mary Poppins in Salzburg" for silent reading.

5. Ask the students to summarize the review. What is the author's general reaction to the film? What does he find good and bad about it?

NOTE: List these responses on the board in two columns showing the strong and weak points of the film.

(Knight feels that the film is a failure [paragraph 3, sentence 1].

Strong points	Weak Points
Use of scenery 2:1	Weak musical score 1:2
Set design 2:3	Too much refinement 3:2
Use of color 2:4	100% British cast 3:3
Julie Andrews 2:5	Lukewarm liberalism 3:5
	Use of shopworn materials 3:6)

II. Have students compare the reviews, noting the points on which they agree and disagree, and comparing the author's standards of evaluation.

1. Suggest that in spite of the basic difference in their evaluations, the authors agree on several points. Ask the students to describe the areas of agreement.

(They agree on the value of the Austrian landscape and the city of Salzburg, the quality of Julie Andrews' performance, and that the picture will probably be quite successful.)

2. Ask the students to characterize the ways in which the authors disagree.

(The Life writer finds the story, the music, and the performances warm and beautiful. Knight feels that the score is unimpressive, and that the "warmth and beauty" is overdone, being based on manipulation of shopworn, traditional devices.)

3. Have the students note the opening sentence of "A Joyous Julie," particularly the phrase, "ignoring critics who found it awash in marshmallowy sentimentality." Why does the author insert this phrase? What does it imply about "the critics?" What kind of people does the writer have in mind?

   (The phrase is defensive; it is the writer's way of suggesting that he realizes that many people have found the play sentimental and corny. He is attacking people like Arthur Knight.)

4. Have the students note the opening sentence of "Mary Poppins in Salzburg." Suggest that like the Life critic, Knight is attempting to undercut his opponents--people like the Life critic--who feel that a movie like "The Sound of Music" is meant to be enjoyed but not submitted to rigorous evaluation.

5. Ask the students to describe the standards by which each Evaluation is done. On what grounds does the Life critic say it is a good picture? On what grounds does Knight say it is a failure?

   (The Life critic evaluates the film on the grounds of pleasure and wholesomeness. It is a film that the whole family can enjoy.

   Knight criticizes it on artistic grounds. As a piece of cinematic art it is a failure because of its triteness and its sentimentality.)

6. Suggest to the students that the differences between the two articles is a choice example of how standards of evaluation, because they are subjective and personal, can vary widely.

III. Have the students locate and describe the reportorial, analytic, and evaluative materials in the two reviews and derive a list of common characteristics.

1. Ask the students to recall the over-all evaluations of the film by the two writers.

   (The Life writer finds it "warm and beautiful." Knight finds it an artistic failure.)

2. Suggest that neither author is simply content to state a broad evaluation without supporting it. Both analyze the content of the film and show why it is good or bad. Returning to the summary charts which are on the blackboard, ask the students to suggest how the Life critic dissects the film to show why it is good.

   (He describes a series of "gems," the musical score, the scenery, and the leading lady, which contribute to the film's quality.)

3. Ask the students to describe Arthur Knight's analysis of the film to support his evaluation.

   (He, too, subdivides the topic; discussing such components as the use of color, the setting, the music, and the Alpine scenery.)

4. Ask the students to describe the reportorial material contained in the Life article. How much do we know about the picture itself at the end of the article?

   (It includes a sketchy summary of the movie; the reader knows:

   a. the composers.

   b. the setting.

   c. the participating actors.

   d. the general drift of the plot.

   Point out to the students that the author does not supply any details of the plot. How does Julie become a governess? How does she become involved with the children's father? The author does not say, because the information is not necessary to support his argument.)

5. Ask the students to describe the kinds and amounts of reportorial material in the Saturday Review article.

   (They are similar to those in the Life essay. We learn:

   a. the names of the directors.

   b. the setting and era.

   c. the plot outline.

   d. the leading players.)

6. Suggest (or have the students derive) a list of the common characteristics of the two reviews. Suggest that these characteristics are found in many reveiws, including book reviews, reviews of plays and concerts, and literary or artistic reviews in general.

(The two reviews each contain:

a. a general, blanket evaluation [The film is, as a whole, either good or bad.]

b. detailed analysis of the good and bad points of the film, describing the components which contribute to the over-all effect and explaining how the effect is achieved.

c. description of the film itself as supporting material for the evaluative and analytic arguments and as background information for the audience.)

Lesson V

Objectives:

1. To extend the concepts of the structure and content of the movie review to the book review.

2. To refine the description of the literary-artistic review.

3. To discuss the general range of standards of evaluation which are frequently utilized in such reviews.

4. To extend the concept of the process of evaluation to include the literary review.

Materials:

Copies of "Curl Up and Read," by James Stone, and copies of the structural analysis worksheet.

Abstract:

I. Have the students analyze the content and structure of the writing model.

II. Have the students discuss the use of standards in the writing model and compare the writer's standards with those used in the previous lesson.

III. Have the students derive the process of evaluation implied by the writing model.

Procedure:

I. Have the students analyze the content and structure of the writing model.

1. Distribute copies of the model for silent reading. Distribute copies of the worksheet.

2. Ask the students to recall the relationships among reportorial, analytic, and evaluative materials in the movie review from the previous lesson. What were the three characteristics possessed by the two reviews?

(a. A general evaluation of the film as a whole.

b. Detailed analysis of the good and bad points of the film.

c. Description of the content of the film itself.)

NOTE: List these on the board.

3. Suggest that the same characteristics can be found in "Curl Up and Read." Point out that the review is really a two-part article: paragraphs 1-4 constitute a review of Catcher in the Rye; paragraphs 5-9 review Catch 22 comparing it to Catcher.

4. Ask students to describe Stone's general evaluation of Catcher--Item 1 of the characteristics of the literary review.

(It is a negative one stated in paragraph 1, sentences 1 and 3: Catcher "is not one of my favorite books;" "I don't think it deserves all that adulation."

NOTE: List this on the board and have students enter it in the worksheets.)

5. Ask students to describe Stone's analysis of the book. Why does he find it bad? What are the components which make it weak?

(Paragraph 2: Holden's profanity is "off-key."

Paragraph 3: Holden acts more like an old man than a teen-age rebel.

Paragraph 4: Salinger tries to have Holden symbolize all teen-agers.)

6. Have the students summarize the effects of the reportorial material in the passage. What do we know about the book when we have finished the review?

(We know the author and know that the book is about a teen-aged rebel named Holden Caulfield who uses quite a bit of profanity.)

NOTE: Students may remark that there is considerably less reportorial material in this article than there was in the reviews of "The Sound of Music." This is probably the result of Stone's belief that virtually every audience has a knowledge of the book and so he does not bother to describe it.

7. Ask the students to describe Stone's general evaluation of Catch 22.

(It deserves adulation, i.e. he likes it.)

8. Have students describe Stone's analysis of the good and bad points of the book.

(He has nothing but praise for it, including:

Paragraph 5: Heller uses many characters rather than "one symbolic figure."

Paragraphs 6 and 7: Heller's characters possess the traits of real people.

Paragraph 8: Profanity in Catch 22 is "natural and right.")

9. Have students summarize the reportorial material in the article. What do we learn about the novel?

(Quite a bit; Stone names the author, describes the setting in detail, sketches several of the major characters, and implies the general nature of the plot.

NOTE: In this case, Stone assumes that his audience has not read the book [note his closing plea in paragraph 9] and thus supplies a large amount of background information.)

II. Have the suudents discuss the use of standards in the writing model and compare the writer's standards to those used in the models in the previous lesson.

1. Have students describe the standards of evaluation which Stone uses in the article. Why does he find Catcher a poor book and Catch 22 a good one?

(He has three standards, all of which can be generally summarized as dealing with realism:

a. Profanity must be used realistically. [Paragraphs 2 and 8.]

b. The general range of human nature must be displayed in many characters, not just one. [Paragraphs 4, 5, 6, and 7.]

c. Characters must have realistic traits. [Paragraphs 3 and 4.])

2. Ask students to recall the criteria of evaluation using the Life review of "The Sound of Music." On what grounds did the writer find it a good movie?

(His main criterion was enjoyment; he found it warm and wonderful. He also emphasized its "wholesomeness.")

3. Have the students describe the criteria of evaluation used by Arthur Knight in "Mary Poppins in Salzburg."

(His main criterion was "sentimentalism," which can be roughly translated as lack of cold, hard realism. He also emphasized its use of "shopworn" materials; in other words, the movie was conventional, lacking originality.)

4. Have the students compare the three writers' areas of agreement and disagreement. Compare, for example, Stone's view of profanity in literature with the Life writer's comments on the wholesomeness of the movie. Compare Stone's comments on the lack of realism in Catcher with Knight's comments on the sentimentality of the movie. Compare Knight's emphasis on artistic excellence to the Life writer's emphasis on enjoyment to Stone's emphasis on artistic realism.

5. Emphasize again that standards of evaluation are highly subjective and thus require considerable support when used to make value judgments in a review of this sort.

III. Have the students suggest the process of evaluation involved in the writing of all three reviews.

1. Ask the students to recall the process of evaluation discussed in lessons II and III.

(a. The writer selects a subject.

b. He becomes an expert on the subject.

c. He establishes standards of evaluation.

d. He compares the subject with his standards.

e. He writes the evaluation, supporting his evaluations with analytical and reportorial material.)

2. Ask the students to suggest how Stone went through this process in preparing "Curl Up and Read."

(He selected the subject and became an "expert" in it by reading and studying the books. He then derived a set of standards, or recalled his standards which had been developed previously, and compared the two books to see which of them "measured up" to his standards. Finally he wrote the essay, supporting his evaluations with analytic and reportorial material.

NOTE: This description is, at best, only a schematic view of Stone's procedure. Actually, he probably had developed evaluations of the two books well in advance of even thinking about writing the essay. However, as general as it is, the description may help the students see again the importance of the various steps in the process.)

3. Have the students apply the process to the two reviews of "The Sound of Music."

(The reviews, in theory, follow the same steps: The author selects a subject, becomes an expert on it, by seeing the movie, establishes standards for the evaluation of the picture, compares the movie to his standards, and writes the Evaluation.)

Lesson VI

Detailed suggestions for a writing assignment based on the concepts developed in lessons I-V are contained in the resource unit.

Lesson VII

Objectives:

1. To introduce the students to the concept of connotations.

2. To show students that synonymous words may have quite different effects because of their connotations.

3. To show the students how connotations can be employed to state or reinforce an evaluation.

Materials:

Copies of the Word Meaning Chart and copies of the paragraph from John G. Fuller's "Trade Winds" column.

Abstract:

I. Introduce the students to the use of the Word Meaning Chart.

II. Have students discuss how connotations and the choice of alternate phrasings can be used in the Evaluation.

III. Have students examine the writing model to see how connotations are used in an Evaluation.

Procedure:

I. Introduce the students to the use of the Semantic Differential.

1. Draw on the students' intuitive knowledge of connotations to introduce the concept. Would the males of the class prefer to be called "boy," "young man," "kid," or "guy?" Why?

(Answers will vary, but reasons will follow a fairly consistent pattern, i.e. "boy sounds so young," or "kid sounds juvenile.")

2. Suggest that although the four words are synonyms, that is, they all mean "young male," they somehow have different effects; some of them are "better" than others.

3. Explain the use of the Semantic Differential (it is not necessary to use the term). Suggest that it is possible to measure the "goodness" or "badness" of a word.

4. Sketch a Differential on the board:

Good 1 2 3 4 5 Bad

Explain that a score of three is neutral; one and five are "very good" and "very bad," and two and four are "fairly good" and "fairly bad."

5. Have the class informally suggest where it would rate "boy," "young man," "kid," and "guy."

6. Distribute copies of the Word Meaning Chart. Explain that you will read a list of words. The students are to write each word in the blank provided, and then rate it from 1 to 5, by circling the number of their choice.

7. Read the list, one word at a time, allowing time for the students to write the word and rate it.

1. lady
2. foxy
3. plump
4. crafty
5. overweight
6. woman
7. unscrupulous
8. stout
9. crafty
10. female
11. fat
12. sly

8. Ask the students to select the three sets of synonyms from the list.

(Synonyms for "woman": words 1, 6, 10.

Synonyms for "overweight": words 3, 5, 8, 11.

Synonyms for "sly": words 2, 4, 7, 9, 12.)

9. Have a class secretary summarize all the responses on the board. Have her draw the following chart on the board:

	WORD										
SCORE	lady	woman	female	foxy	crafty	unscrupulous	shy	plump	overweight	stout	fat
1											
2											
3											
4											
5											

Tabulation can proceed quite rapidly if the secretary simply reads the words and asks the students to raise their hands when the rating which they gave the word is called, i.e. "For word number 1, 'lady,' how many people ranked it 1?" "How many ranked it 2?" etc.

NOTE: The exercise is continued below.

II. Have the students discuss how connotations and the choice among alternate phrasings can be used in the Evaluation.

1. Have the students analyze the results summarized on the board. Which of the synonyms rank high on the "bad" scale? Which are "good" words? Why?

(Students should be able to describe the results impressionistically; for example, stating why "sly" rates toward the bad end of the scale while "foxy" is closer to the neutral or good end of the scale.)

2. Introduce the terms "connotation" and "denotation." Explain that the "feelings" which words generate are called called connotations. Denotative meanings are those specific, "defintional" meanings which have no emotional or evaluative overtones. The denotative meaning does not say whether being "fat" or "sly" is good or bad; it simply defines the words by giving basic meanings. Connotative meanings are concerned with our impressions--we usually associate a "sly" person with one who is not good; thus "sly" takes on connotations of badness.

III. **Have students examine the writing model to see how connotative meaning can be used in an Evaluation.**

1. Distribute copies of the paragraph from "Trade Winds," explaining that it makes heavy use of loaded words, or words which rank toward the extreme ends of the semantic scale.

2. Have the students work through the passage, locating words and phrases which have evaluative connotative meaning and explaining the effects of the words.

   (Sentence 1: "the mauled-over Mets." Has the effect of making the Mets seem pitiful and helpless. Connotes that Shea Stadium is a place where much mauling goes on, both to the Mets and to music.

   Sentence 1: "throaty group." Connotes loudness, harshness, lack of musical skill.

   Sentence 2: "$300,000 was drained." Implies irretrievable loss; money being sucked down a drain.

   Sentence 2: "adolescent piggy banks." Suggests that all teen-agers are completely immature.

   Sentence 2: "frenzied screamers." Connotes lack of mental stability, lack of self-control, reemphasizes teen-age immaturity.

   Sentence 2: "shout down and obliterate." Shouting down is not polite in our society. Implies an uncouth collection of rude, boisterous people.)

3. Suggest to the students that Fuller's attitude toward the Beatles and their fans is obvious; he doesn't like either one. Point out, however, that nowhere in the article does he make statements like "The Beatles are terrible musicians," or "Teen-agers are a wild, wasteful group." All of his evaluation is achieved through the choice of loaded, evaluative words.

4. Have the class rewrite the passage, turning it into a straightforward Report simply by replacing the loaded words with more neutral ones. Some twisting of the syntax of the passage may also be necessary.

   (Many rewritten versions are possible. An example is given below:

   "In a single night at Shea Stadium, home of the New York Mets, who have been consistently and badly beaten by every team in the National League, the Beatles, a group of musicians who sing without restraint, broke every existing box-office record in the annals of show business. 55,000 excited teen-agers paid more than $300,000 of their savings to hear the Beatles, yet shouted and screamed so loudly that the music was obliterated . . .")

5. Ask the students to evaluate the rewritten passage. Is it better than the original? Is it fairer than the original?

(The passage loses a good deal of its wit and sparkle in translation, but it is undoubtedly more objective and thus in a sense fairer, since it no longer contains either evaluative statements or evaluative words.)

Lesson VIII

Objectives:

1. To introduce the students to the evaluative technique of selectivity.
2. To introduce the concept of slanting or bias in an essay.

Materials:

Copies of the *New Yorker* "Talk of the Town" article, "Equipment."

Abstract:

I. Introduce the concept of slant or bias in a topic to the students.

II. Have students examine the writing model to see how the technique of selection can be used to convert a Report into an Evaluation.

Procedure:

I. *Introduce the concept of slant or bias in a topic to the students.*

1. Briefly review the concepts of the previous lesson. What are the differences between connotative and denotative meanings? How can connotative meaning be employed in an essay?

(Denotative meanings are "dictionary meanings," describing the characteristics or properties of a word.

Connotative meanings are impressionistic and frequently imply evaluations.

Connotative meanings can be employed in the Evaluation to reinforce or state value judgments.)

2. Suggest that there are other, related ways of achieving the effects of an Evaluation without actually having to make a statement to the effect that something is good or bad.

3. Describe a hypothetical situation to the class: "The city council has decided that teen-agers are simply uncontrollable after dark and has decided to lower the curfew limit for the city to 9:00 P.M. on week nights and 10:00 P.M. on the weekends." Assume that the students decide to write a letter to the council to protest the decision. Would it be possible for them to write an unbiased, completely "fair" Evaluation?

   (Probably not. Emphasize that the students clearly have some important things at stake; i.e. it would be their evenings, not those of their cousins or parents, that would be shortened.)

4. To demonstrate that the students could not--in fact would not want to--remain completely neutral in the case, have them suggest all of the arguments, both for and against the lower curfew, that they can think of.

   (On the affirmative side might be some of the following: teen-agers should be studying week nights, teen-agers are too young to rove about town on weekends, crimes committed by teen-agers increase sharply at night.

   On the negative side: the restriction punishes all for the misbehavior of a few, it is not likely to be effective in lowering crime rates, teen-agers need their freedom.)

6. Have the students suggest how they might treat the problem in their letters to the council. Suggest that they have two problems:

   a. They want to make the strongest argument possible.

   b. Yet, they cannot ignore the affirmative arguments and present only their own side of the case.

   What would they do with undeniable facts such as "the crime rate for teen-agers increases at night" and other very potent arguments in favor of the curfew?

   (The discussion will depend, in part, on the list of arguments produced in step 5 above. Basically, it should be evident that the students will emphasize their side of the argument and select examples and arguments favorable to their side of the case.)

7. Suggest, in summary, that selection and emphasis are two very important evaluative techniques; through them, an author can achieve significant effects by subtly biasing his topic.

II. Have the students examine the writing model to see how selectivity can actually convert a Report into an Evaluation.

1. Distribute copies of "Equipment" for silent reading.

2. Ask students to suggest tentatively whether the article is a Report, an Analysis, or an Evaluation. Does it contain factual material? Does it make Analytic generalizations? Does it make value statements?

   (Yes, no, no. Note the opening sentence, "we report the following items."

   The article has all the markings of a Report.)

3. Suggest that in spite of its appearance as a Report, the kind of information used in the article is significant. Ask the students to reread and discuss the ten items which are reported to locate any significant patterns. Some of the following questions may help:

   a. Item 1: Why does the author describe the color patterns of the IBM computer? If you were renting a computer at $80,000 per month, would you be concerned with whether it was red or blue?

      Item 2: What is the significance of the phrase "but it is smaller and comes in red?"

      (The author has included two apparently trivial details about the color of computers which have virtually nothing to do with the function of a computer. It would seem that the author is evaluating the modern emphasis on color design which causes consumers to demand colorful office machinery and causes computer producers to offer an elaborate piece of equipment in two colors.)

   b. Item 3: The 3900 calculator is called the 3900 because the home office of the Victor Comptometer Corporation is at 3900 North Rockwell Avenue.

      Item 4: The Xerox 2400 gets its name from the number of copies it produces in an hour. C.f. items 4, 5, 6, 7, 9, and 10. Ask the students to suggest what effects these numbers have on the buyer. Can the students think of other products which have code numbers of this sort?

      (The code numbers seem to imply some sort of scientific efficiency and precision. Nearly all automobile manufacturers also use such codes. The writer of "Equipment" seems to be pointing out how nonsensical such elaborate, yet meaningless, coding really is.)

c. Ask the students to note items 7, 8, and 10 What is an Automatic Document Feeder? What good is a palm-sized piece of microfilm with the King James Version on it? What good is it to know that there are 773,746 words in the Bible?

(The author seems to be satirizing some of the extreme uses to which computers are put. Note also items 1-10 in which the author stresses the highly specialized functions of these machines, including "full-floating decimals," recording "alphanumeric output directly from a computer or from computer generated tapes onto 16-mm. microfilm for use in automated or semiautomated storage and retrieval.")

4. Summarize the lesson. Suggest that although the article looks like a Report, it is actually quite an effective Evaluation because of the author's selection of detail. By choosing trivia, emphasizing the absurdity of code numbers, by stressing some of the peculiar functions of computers, the author has commented on a number of situations, including modern merchandising, automation, and the demands of the modern consumer.

Lesson IX

Objectives:

1. To review the techniques of evaluation discussed in lessons VII and VIII: the use of loaded words, and selection and emphasis of material.

2. To introduce the students to a third method of emotional evaluation, exaggeration--over- and understatement.

Materials:

Copies of "Dial 'F' for Frustration," by Sydney J. Harris.

Abstract:

I. Review the evaluative techniques of word and phrase choice, selectivity and emphasis.

II. Have the students recognize the third type, exaggeration.

III. Have the students discuss the writing model to analyze the effects of exaggeration.

Procedure:

I. Review the evaluative techniques of word and phrase choice and selectivity and emphasis.

1. Ask the students to recall the two techniques.

   (a. The use of loaded or highly connotative words.

   b. The selection of particular facts and emphasis of particular aspects of the subject.)

2. Ask students to suggest reasons for the effectiveness of such techniques. Why do they work well? How can they be used effectively? What purposes do they serve?

   (Much of their effectiveness is due to the fact that they are psychological, rather than logical. An argument can be conveyed or strengthened subtly; the writer is not forced to use sentences like "I think_______is good or bad," constantly.)

3. Ask students to suggest possible weaknesses in this approach. What happens to arguments based on loaded words or on slanting the topic when a perceptive reader catches onto the techniques?

(A well-trained reader is aware of the uses of such devices--he can frequently see through them. Thus the writer runs the risk of losing the effectiveness of his argument, for the reader may recognize these "extra-logical" approaches and reject the entire argument.)

II. Have the students develop the concept of exaggeration (both over- and understatement) as a tool in Evaluative writing.

1. Suggest a hypothetical situation:

Speeding down the street, a young man loses control of his car, strikes a telephone pole, causes considerable damage to the car, and knocks out power over a wide area.

The newspapers might report the incident something like the following:

"Travelling at a high rate of speed on X street, young John Jones lost control of his vehicle and struck a utility pole, snapping it off at the base, and causing a power blackout in a seventeen block area. Police reported that the car was extensively damaged."

How would the hapless Mr. Jones report the incident to his father?

(Clearly he would not present it in the matter-of-fact tone of the newspaper. He would probably understate the incident; i.e. "travelling a little too fast," "somehow bumped into a pole," "bent the fenders and hood a little bit," and so on.)

2. Suggest that this technique of minimizing details, or "shrinking" the truth, is understatement, one form of exaggeration. Ask students to suggest one sentence examples of both forms. Some examples:

"She's the most beautiful girl in the world." [overstatement]

"I got into a little trouble when they caught me turning in a false alarm." [understatement]

3. Suggest that exaggeration can also be a powerful tool in Evaluative writing.

III. Have the students analyze the writing model to determine the effects of exaggeration in an Evaluation.

1. Distribute copies of "Dial 'F' for Frustration" for silent reading.

2. Ask the students to suggest where in the article Harris exaggerates his material.

   (In the sketches of the occupants of the telephone booths.)

3. Analyze each of the character sketches to determine how the exaggeration is done. What kind of people did Harris probably see? Which of their traits did he emphasize? Why?

   (Booth 1: Paragraph 2.

   Harris emphasizes the lady's size, her absorption and her silence. Is is likely that the lady didn't say a word while she was in the booth? Do students think it is likely that she really appeared to be in a trance? Does Harris know whether or not she is getting a Yoga lesson by long-distance?

   Booth 2: Paragraph 4.

   Harris makes it appear that the man is placing another call every few seconds and made at least a dozen or so calls while he watched. By emphasizing "repeating the procedure like one of those wind-up dolls." How long does it take a person to dial, wait for five or six rings, hang up and dial again? Does a wind-up doll move that slowly?

   Booth 3: Paragraph 5.

   Why does Harris call the foreigner "exotic looking?" Do students think the man actually was leafing through the phone book page by page? Can Harris possibly know the name of the person that the man is looking up?

   Booth 4: Paragraph 6.

   What aspects of the young man's bahavior does Harris stress? What makes him suggest that the boy is calling for a date?

4. Ask the students to suggest how Harris's exaggerations reinforce his argument. How does he use exaggeration to evaluate?

   (Basically, by taking fairly normal, but perhaps somewhat rude, people, and exaggerating their traits, Harris makes them look absurd and himself "normal" and "reasonable" by contrast.)

5. Reemphasize to the students that the use of exaggeration can frequently be valuable in Evaluative writing. By exaggerating, a writer can easily point out the ridiculousness of an opponent's arguments.

Lesson X

Detailed suggestions for a writing exercise based on lessons VII-IX are given in the resource unit.

Lessons in the Writing Process:

Unit 9-4

The Journalistic Evaluation

Teacher Resource Unit

Northwestern University
The Curriculum Center in English
1809 Chicago Avenue
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Unit 9-4

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Preface

This resource unit accompanies a set of ten lesson plans on Evaluative writing in journalistic discourse. The unit is designed to prevent cluttering the lesson plans with explanatory notes and comments by describing in detail the rationale and general procedure of each lesson. Copies of any writing models used in the lessons are found at the end of the description of each lesson in this packet. In preparing a lesson, the teacher should first read the appropriate sections of this unit and then study the lesson plan.

Introduction

The lessons in this unit complete the surveys of basic kinds of prose writing--the Report, the Analysis, and the Evaluation. They draw directly on the concepts developed in unit 9-3, The Journalistic Analysis, expanding them to cover Evaluative writing as well.

The unit as a whole has four purposes:

1. to show the students the general range of subject matter which can be developed in the Evaluation.
2. to help the students understand some of the basic structural, organizational characteristics of the Evaluation.
3. to help the students understand the logical process of evaluation.
4. to supply the students with the knowledge and skills necessary to criticize their own Evaluative writing with some degree of objectivity.

Lessons I-III review a number of basic concepts which were described in unit 9-3 and expand them to treat Evaluative writing as well. Structurally, Analyses and Evaluations have much in common; in both, the central argument is carried by key forward moving statements; in both, considerable quantities of reportorial material are used to support generalizations; and in both, topics can be developed by three major "attacks": synthesis, comparison and contrast, and dissection.

The only totally new concept introduced in lessons I-III is that of standards of evaluation, which are involved in the process of writing an Evaluation, and may or may not be actually stated by the author in the completed piece. In unit 9-3, a schematic description of the process of Analysis was developed:

1. The author selects a subject and a purpose.
2. He becomes an informed expert in the subject.
3. He applies logic and common sense to the problem to arrive at analytic generalizations about it.

With the Evaluation, this process must be expanded slightly. Steps 1 and 2 remain the same; the author chooses a subject and purpose and investigates it thoroughly so that he qualifies as an expert, someone who has the knowledge necessary to make generalizations about it. However, in the Evaluation the next step is for the author to bring his own personal, subjective standards of evaluation to the subject. These standards are simply his own views of what is good and what is bad; he compares the subject he is treating to his standards to determine whether or not it measures up; that is, whether it is good or bad. Thus, for example, if a writer is to evaluate a specific painting, he brings his own standards about what is and is not good art to his evaluation; if the painting in question has the characteristics which his standards demand, it is "good," if it does not have them, it is "bad."

The final step in the process of evaluation is similar to that of step three above; the writer, having determined that the subject is either "good" or "bad," supports and argues his evaluation, using logic, appeals to common sense, and reportorial material to support the argument.

In the lessons considerable emphasis is placed on the concept of standards. In the Analysis the writer, in a sense, remained objective or disinterested toward his subject; that is, his opinions about the subject did not reflect his own views of "right" and "wrong," "good" and "bad." But in the Evaluation he imposes his own standards on his audience. The lessons emphasize that the highly subjective, personal nature of standards and value statements makes it necessary for the writer of an Evaluation to be particularly conscious of his audience, constantly supplying the reader with examples, facts, and logical arguments which will persuade him that the writer's standards are acceptable ones.

In lessons I-III the students are introduced to two major types of Evaluation: the Evaluation of an object, and the editorial Evaluation--the Evaluation of an idea, situation, or event. In lessons IV and V they are introduced to a third major type: the literary or artistic review. In the two lessons, the students examine movie and book reviews to locate the various amounts and kinds of reportorial, analytic, and evaluative materials generally found in such reviews and discuss the nature of the standards of evaluation which are generally applied in literary or artistic reviews.

No new concepts about the general characteristics of Evaluative writing are introduced in lessons IV and V so that the teacher can bypass lessons IV and V, saving them for treatment in a literature unit, where they might be used in preparation for a book review assignment.

Lesson VI contains a major writing assignment. The students can be given the choice of writing an Evaluation of an object or an editorial Evaluation (or an Evaluation of a book or movie). They are then taken through the nine steps of the writing process as described in Introduction to Lessons in the Writing Process, the introduction to the Northwestern composition curriculum, pp. 1-8.

Lessons VII-IX treat what has generally been called "the emotional appeal" in Evaluative writing. In lesson VII students are introduced to the concept of connotative meaning in language and shown how highly connotative or "loaded" words and phrases can be used either to state or to reinforce a value judgment. In lesson VIII the students see how an author, by selecting and emphasizing particular aspects of a topic, that is, by slanting his approach, can achieve evaluative effects. Finally, in lesson IX, the students study the use of exaggeration (over- and understatement) to emphasize specific aspects of a topic for purposes of evaluation. Lesson X concludes the unit with a writing exercise in which the students are given a chance to experiment informally with the emotional appeal in short Evaluative pieces.

The lessons follow the same general procedure that has been used in earlier units in the series: new concepts are either introduced by the teacher or inductively derived by the students and are reinforced by study of a professional writing model which exhibits the concepts clearly. Writing models used in the lessons are taken either from newspapers or from popular magazines. While it may be argued that such pieces are not the best possible models to give to students (because of some of the trite conventions used in much professional journalism, perhaps), they were selected for three main reasons:

1. The informal, sometimes colloquial style of journalistic writing is quite similar to that used by and expected of most high school students.
2. Only in journalistic writing does one find relatively short, complete Evaluative pieces, which, if the discussions of structure are to be full ones, must be used as models.
3. Journalistic writing is readily available to both teachers and students, so that supplementary models can easily be located.

The lesson plans are at best only examples of how the various concepts might be taught in the classroom. "Answers" to questions in the lessons reflect either the writer's guesses as to how students might respond or his hopes about how students would respond under ideal circumstances. For these reasons, lessons cannot be expected to proceed exactly as outlined; teachers should be prepared to supplement or eliminate portions of the unit whenever it appears necessary and to write alternative lesson plans better suited to individual classes.

Lesson I

The lesson contains a review of the basic characteristics of the Report, the Analysis, and the Evaluation and a brief review of the qualities of effective Reporting and Analysis as derived in units 9-1, 9-2, and 9-3. The concept of standards of evaluation is then introduced as one of the major distinguishers between Evaluative and Analytic writing. The lesson concludes with examination of a writing model, "Something Novel in Sunglasses," which exhibits the concepts discussed.

The lesson begins with what should be a fairly routine review of the basic characteristics of the Report, the Analysis, and the Evaluation. Students should be able to present brief descriptions of each type:

1. The Report. The author attempts to recreate a picture of an object or event by selecting the most important details and presenting them to his audience. He avoids allowing his own opinion to bias the essay and refrains from making value judgments.
2. The Analysis. The author goes beyond the simple "facts" of the subject to answer questions like "how?" "why?" "what will be the result?" or "what caused this?" He does present opinions, but again avoids making value judgments.
3. The Evaluation. The author evaluates his subject for the audience, stating whether he thinks something is good or bad, or should or shouldn't be the case.

These generalizations about the three forms might be summarized on the now familiar chart:

	Uses Facts	Presents Opinions	Presents Value Judgments
Report	Yes	No	No
Analysis	Yes	Yes	No
Evaluation	Yes	Yes	Yes

It may then be valuable for the students to recall some of the characteristics of good Reporting discussed in units 9-1 and 9-2. The concepts introduced there included the use of concrete, individualizing details; the selection of important details and exclusion of trivia; the use of a clear natural or imposed order; and the use of time signals in chronologically ordered Reports.

The students should, in addition, review some of the major characteristics of the Analysis introduced in unit 9-3. Three major "attacks" on a topic were discussed: synthesis, in which the author brings parts of the topic into relation with each other and makes a "whole" of them; dissection, in which he begins with a "whole" concept or object and analyzes its component parts; and comparison and contrast, in which he analyzes by showing similarities and differences. Analyses were shown to proceed by interplay of key, forward-moving sentences (which carry the generalizations or propositions of the essay) and reportorial material (which supports generalizations with factual evidence). Kinds of evidence included observable, verifiable facts, opinions of experts, statistics, and appeals to common sense. Characteristics of effective Analytic writing included: clearly stated key sentences which carry the argument without leaving out points vital to the reader's comprehension; frequent use of supporting, reportorial material and illustrative examples; and consideration of the audience and the difficulties it is likely to encounter in following the argument.

When the review has been completed, the teacher should introduce the concept of the role of standards in the Evaluation. This introduction is probably best done through a brief lecture which describes the basic similarities between the Analysis and the Evaluation and then differentiates the two. In both the Analysis and the Evaluation the central argument is carried by the key, forward-moving sentences. In the Analysis, the key sentences contain generalizations (non-evaluative opinions); in the Evaluation, key sentences contain evaluative as well as Analytic generalizations. In both cases, the propositions are supported by factual material; the author proves his argument by presenting illustrative factual examples, the opinions of experts, statistics, and the like.

However, in the Evaluation, the writer brings his own, personal standards of quality to his work. These standards, which are the author's view of what is good and bad, are applied to the subject at hand and used to determine whether the event or object being discussed measures up to the standards, or is either good or bad.

The concept of standards can be illustrated by having the students develop hypothetical Analytic and Evaluative topics. If asked to write an Analysis of characteristics of automobile styling in 1966, the students would probably visit a number of automobile showrooms, make notes on the characteristics of several different makes (noting, perhaps, such items as size, colors, body styling, available accessories, and engine sizes) and derive analytic generalizations about the common characteristics of the cars.

If asked to Evaluate an automobile, however, the students would have to first describe the characteristics of a "good" car. For some people, a good car must be small, be a convertible, have a relatively high-powered engine, and have two bucket seats and a four-speed transmission; in short, a "good" car is a sports car. For others, a car must be large enough to contain mom, dad, three kids, and a dog, have plenty of legroom in the back seat, and have an automatic transmission (since mom doesn't know how to drive "standard"); the "good" car is the American sedan.

Students should be able to recognize that standards, because they are subjective, thus vary from writer to writer; they depend quite heavily on who the evaluator is and what his personal taste happens to be. The Analysis, while involving conjecture and opinion, does not involve these standards and thus has a higher degree of scientific "objectivity" or disinterestedness than the Evaluation. The Analyst does not force his own standards of evaluation onto his audience; he simply observes and generalizes. The Evaluator, however, observes; compares what he observes with his own beliefs about good and bad; and loses objectivity by forcing his own standards onto the reader.

The final step in the lesson is to demonstrate the concept of standards and their function in the Evaluation through examination of the writing model, "Something Novel in Sunglasses." It may be necessary to discuss the passage in some detail to make certain the students understand how the sunglasses work and generally what kinds of tests were performed by the Evaluator. The glasses themselves change tint when the amount of external light changes; when the wearer walks from a dimly lighted room into the sunlight, the glasses compensate for the change by becoming darker. With the Renauld glasses the wearer himself adjusts the darkness of the glass by rotating a small dial; the Astro-Matics change tint automatically. The tests are concerned with the amount of light the glasses screen out (visible light transmission), whether the glasses distort colors (by making, for example, a red stoplight look green), and whether they distort images (as a glass of water distorts the image of a spoon inserted in it).

Students should be able to identify the article as an Evaluation and locate some of the value statements in the piece; for example, "Both models were judged Not Acceptable*" (paragraph 2), "the second pair was deemed too dark for general use" (paragraph 5), "both samples transmitted too much infrared," and "both samples were judged to have excessive distortion" (paragraph 6).

The article is an interesting example of the Evaluation because contrary to the practice followed in many Evaluations the author states his standards of evaluation within the article itself. Clear unequivocal standards are suggested in paragraph 4 ("Sunglasses are best for general use, CU's consultants believe, if they transmit between 10% and 20% of visible light, though 21% to 30% is suitable for most occasions") and in paragraph 6 ("sunglasses should reduce [the transmission of infrared] at least as much as they cut the transmission of visible light"). He does not, however, state all of the standards which went into construction of the article; for example, in paragraph 7, he simply states that the amber lenses were unacceptable because they "showed a high degree of color distortion, making yellow traffic signs . . . appear almost white." He does not state precisely what a "high degree" of distortion is in terms of statistical characteristics of glass, but the reader can infer approximately what a high degree is by the fact that with this degree of distortion, yellow lights appear "almost white."

The standards for the article appear to have been established by the author with the aid of "CU's consultants." Presumably, the consultants simply tried on many pairs of glasses, decided which were "comfortable," and tested the comfortable pairs on optical equipment to describe their desirable characteristics with precision.

---

*The term "Not Acceptable" is capitalized because it is a standard evaluative category used in Consumer Reports.

Students should be able to recognize that even apparently objective, statistical "standards" as used in this article are ultimately based on personal taste; in this case it is the taste of the consultants who tried on numerous pairs of glasses and evaluated them by their own personal standards.

Once the writer of the article establishes his standards, the process of evaluation itself was probably easy; he tested the Renauld and Astro-Matic sunglasses on the optical equipment to determine whether they measured up to the standards of evaluation. In this case they did not.

The article itself is a relatively straightforward illustration of the process of evaluation; the author describes the product to be tested, describes the standards, describes how he tested the product, and makes value judgments about the glasses, supporting his evaluations with statistical data.

Paragraphs 1 and 2 contain "pure" reporting; the author simply describes the glasses, how they work, how much they cost, and the range of styles they come in. In paragraph 3 he describes the tests involved. In paragraph 4 he describes some of his standards, and in the remaining paragraphs he presents his value judgments and the statistical evidence which supports them.

"Two widely promoted sunglasses have appeared on . . ." to "these should be removed in advance of entry."

The complete model will be found in the article "Once Over: Something Novel in Sunglasses", found in Consumer Reports, June, 1965, p. 272.

Lesson II

The lesson attempts to reinforce the concepts introduced in the previous lesson by having students examine a considerably more complex example of Evaluative writing than "Something Novel in Sunglasses," the model for the previous lesson. In addition, it helps the students see the pyramidal relationship of reportorial, analytic, and evaluative materials in Evaluative articles.

The lesson begins with a brief review of the concept of standards of evaluation introduced in the previous lesson. Students are asked to derive a schematic description of the process of preparing and writing an Evaluation. The first step, obviously enough, is selection of a topic, guided by the usual consideration of the audience, its background knowledge, its homogeneity (or lack of it), and its interests. Second, the author studies the topic in detail to become an expert, capable of generalizing about it. Third, he establishes standards of evaluation which will apply to the subject; if he is evaluating electric can openers, he decides what qualities a good can opener has; if he is evaluating a novel, he decides what qualities a "good" one has. In practice, of course, an author seldom sits down and consciously derives a list of standards for his subject. It is more likely, for example, that through years of experience opening cans of dog food he has established standards well in advance of writing. Nevertheless it is important to emphasize to the students that the author brings subjective, personal standards to the Evaluation, so that he has the task of persuading the audience that his standards and the judgments based on them are good ones. In the fourth step, the author compares the subject to his standards to determine whether or not it is a "good" thing; and finally, he writes the essay. It is important to emphasize that this process is only a schematic one; in practice all authors complete the five steps at one time or another, but not necessarily in the order given above, and not necessarily as distinct steps.

The Evaluation utilizes factual material, non-evaluative opinion, and value statements. These three elements are cumulative; logically, reportorial material is prior to analytic generalizations, and the value judgments depend on both reportorial and analytic material. This distribution of material is illustrated by the writing model for this lesson, "Lie Detectors vs. the Right to Privacy," by John M. Johnston.

The article has three main purposes, one reportorial, one analytic, and one evaluative. The analytic and evaluative purposes are stated in paragraph 4, sentence 1: "There is a need here to sort out some situations and examine just where the public interest lies." The analytic purpose is "to sort out some situations;" given the general topic of lie detectors and psychological tests, Johnston wants to analyze the topic by dissection: breaking the subject into component parts (the uses of these tests in different kinds of situations.). The evaluative purpose follows directly from the analytic one; once the analysis is complete, Johnston will evaluate the various uses to determine "just where the public interest lies." The reportorial purpose is not directly stated in the article; but the nature of the three opening paragraphs suggests that he intends to supply his readers with a general report on the controversy over the tests as background.

Students should analyze the article, paragraph by paragraph, to discover its structure and to observe the relationships among reportorial, analytic, and evaluative materials. As suggested above, the opening three paragraphs contain pure reportorial material: Johnston describes the source of the controversy, the attempts which have been made to control the use of the tests, and proposed ways of controlling their use.

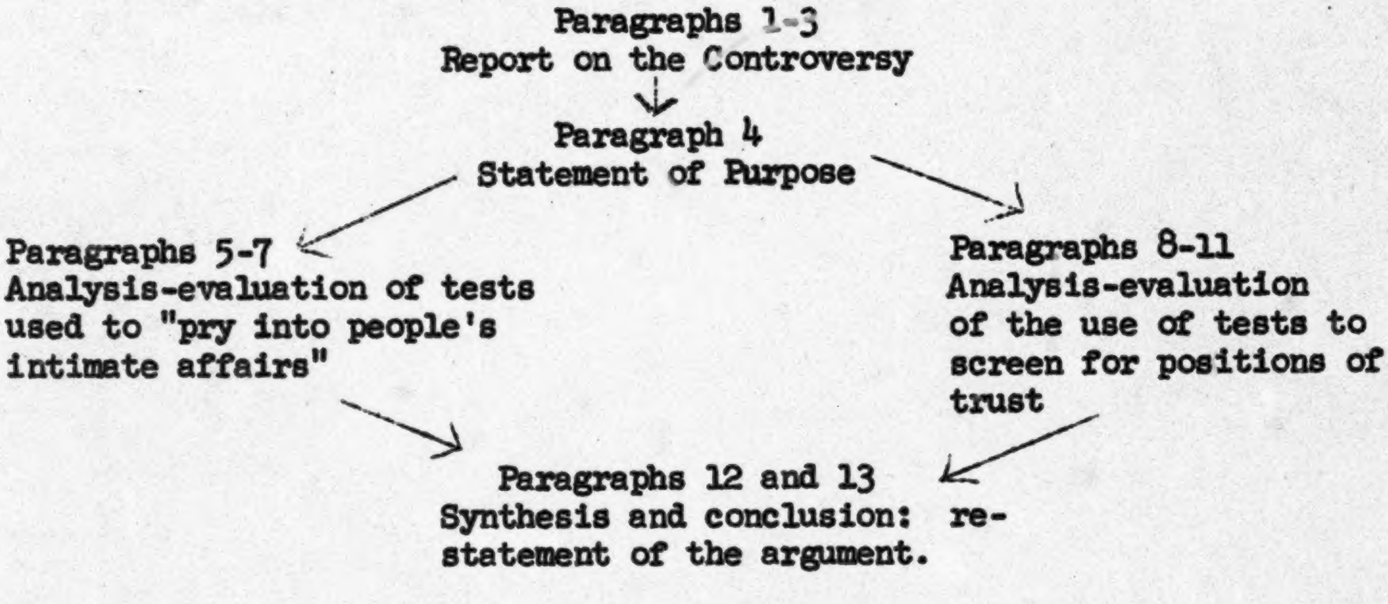
In paragraph 4, Johnston states the analytic and evaluative purposes of the article and proposes the dissection of the topic into two parts: tests which pry into "people's intimate affairs" and "impersonal systems to discourage stealing." He clearly implies his standards of evaluation in this paragraph as well; prying into people's personal affairs is bad, preventing thievery is good.

In paragraphs 4 through 7 Johnston treats the first half of the topic, the use of tests to pry into people's affairs. His analytic generalization is essentially that in many cases the tests are used by federal agencies as a method of screening applicants. In paragraph 7 he suggests that the system is "of extremely dubious value in appraising employees," and is thus an improper use of the tests.

In paragraphs 8 through 11 he treats the second part of the topic; he describes the use of polygraphs to discourage stealing and to screen applicants for security positions. His conclusion is that, in this case, the tests are in the public interest.

Finally in paragraphs 12 and 13, Johnston synthesizes and restates his argument. He compares the use of the tests for the purpose of screening applicants for a security position to their use simply as a screening device for positions which are not directly related to public security and welfare and concludes that while people do indeed have a right to privacy, they must be willing to sacrifice some of that privacy if they wish to serve in "a position of trust."

The structure of the article is sketched below:



Paragraphs 1-3
Report on the Controversy

Paragraph 4
Statement of Purpose

Paragraphs 5-7
Analysis-evaluation of tests used to "pry into people's intimate affairs"

Paragraphs 8-11
Analysis-evaluation of the use of tests to screen for positions of trust

Paragraphs 12 and 13
Synthesis and conclusion: restatement of the argument.

"The labor unions and civil service organizations are engaged . . ." to risk having the polygraph raise a questioning eyebrow."

The complete model will be found in the article "Lie Detectors vs. the Right to Privacy" by John M. Johnston, found in the *Chicago Daily News*, June 9, 1965, p. 57.

Lesson III

The lesson completes the expansion of basic concepts of Analytic writing to treat the Evaluation. The concept of the key sentence which was described in unit 9-3 is extended to the Evaluation by having students discover the key sentence skeleton in a professional writing model. In addition, the lesson reinforces the concept of the mixture of reportorial, analytic, and evaluative statements in the Evaluation and reviews the schematic process of composing an Evaluation.

The writing model for the lesson is Sydney J. Harris' "Who Wants a Statue Anyway?" Harris seems to have two closely related purposes in the article, both of which are implied rather than directly stated. First he wants to comment on the specific proposal for Churchill's statue, and second, he wants to discuss the general value of statues as memorials.

To open the lesson, the students should be asked to describe these purposes and summarize the argument of the article:

1. The argument over whether or not Churchill's statue should or should not be holding a cigar is beside the point.
2. The real issue is whether or not a statue is the best way of honoring an individual.
3. Generally statues are ignored by the public and thus do not provide much genuine honor.
4. A living memorial is more of a genuine honor to the dead and is, in addition, more useful to the living than a park statue.

Next the students should describe the kinds of background information in the article, to discover how Harris became an expert on the topic. Probably Harris got much of this information simply from reading newspaper reports of the cigar controversy. In addition Harris draws heavily on his own experiences and observations, recalling what he has seen in a park near his home, in Central Park, and in Connecticut. Finally, the last paragraph utilizes some of Harris's biographical knowledge of Churchill.

When students have described the purposes, argument, and kinds of supporting data, they should recall the concept of key, forward moving sentences that carry the logical thought of an essay forward by stating the important generalizations. With a brief review of the concept, the students should be able to locate the key sentences in the essay and describe the kinds of information used to support them.

The essay opens with a clear-cut and attention-getting evaluative statement, "The great Churchill Cigar Controversy last month struck me as a tempest in a teapot . . ." Paragraphs 2 and 3 do not directly support this evaluation; rather they contain a capsule summary of the controversy to supply the reader with background knowledge of the subject.

Paragraph 4 resumes the argument with two key sentences:

> Sentence 1: "If Churchill himself had been polled, I suspect he would have hooted down the whole idea of a statue in his memory."
>
> Sentence 3: "Statues in public places are, quite literally, for the birds."

These two sentences shift the argument from the cigar controversy to the discussion of the general quality of statues as memorials. They are supported by paragraph 5, which reports Harris's own observations of the statues in the park near his home.

Paragraph 6 contains two key sentences which shift the emphasis of the essay from the negative aspects of statues to the positive value of living memorials:

Sentence 1: "The best memorials, as I have said before, are those which add to the pleasure of the living, not those which commemorate the dead."

Sentence 2: "A school, a library, a park pavilion, a hospital wing--these project the memory of great men into the future, rather than transfixing them in the past."

This new tack in the essay is supported by more examples from Harris's experience; in paragraph 7 he describes several living memorials which he feels successfully perpetuate the memory of the person they were built for.

Finally, having drifted away from his original topic to establish the superiority of living memorials over statues, Harris returns to discuss the proposed statue of Churchill. He suggests in paragraph 8, sentence 2 that "What Churchill represented to the British people, and to the world, can only be reduced, not augmented, by a stone figure." And in paragraph 9, sentence 2 he concludes his argument that the cigar controversy is a tempest in a teapot by stating, "How much more fitting for the ESU and other groups who would memorialize him to donate an annual sum for research and treatment in speech defects of children, where such funds are so badly needed."

When the analysis of the key sentences and the supporting materials is complete, the students should review the discussions of standards and the process of evaluation from the previous lessons. They should recall the basic steps in the preparation of an Evaluation:

1. The author selects a subject.
2. He becomes an expert on the subject.

3. He establishes standards of evaluation.
4. He compares the subject to his standards to determine whether it is good or bad.
5. He writes the Evaluation supporting his evaluation and analytic generalizations with facts, logic, and appeals to common sense.

The students will have, at this point, discussed the nature of Harris's argument and supporting material. It may be useful to discuss the standards of evaluation implied by the piece. The students may recall that for the article, "Something Novel in Sunglasses," standards of evaluation were clear-cut and "scientific," although still subjective. The standards are equally subjective, but not clear-cut, in "Who Wants a Statue Anyway?" Harris believes that living memorials are better than "dead" statues. But he chooses his examples carefully. Statues in a local park are of little honor to the dead, but one wonders whether Harris would regard a less obscure, "dead" memorial like the Lincoln Memorial as a poor honor. Conversely, one wonders if naming a high school after an individual is really such a great honor. Is it really a respectful memorial when the names of great men are associated with high school football teams, as in the chant, "Go Coolidge, Beat Roosevelt?" One suspects that the answer in both cases would be "no," but one has no way of clarifying precisely what Harris's standards are on the basis of this article.

The point which should be emphasized is that in most Evaluations, the standards are highly subjective, based on individual taste, and probably highly debatable. The success of the Evaluation is determined by how effectively the author presents and supports his case; if he can make the Evaluation based on his standards seem reasonable, he can bring his audience to agree with him.

The class might conclude with a discussion of Harris's success in convincing his audience that his standards and evaluations are good ones. Do the students agree with Harris? Has he persuaded them that we should do away with the practice of erecting statues and concentrate on living memorials? Are his examples drawn from his observations in a small, neighborhood park good ones? Are his examples of the living memorials good ones?

"The great Churchill Cigar Controversy last month . . ." to "pigeons already have enough clinics of their own."

The complete model will be found in the article "Who Wants a Statue Anyway?" by Sydney J. Harris, found in the Chicago Daily News, February 10, 1965, p. 12.

Title: ____________________

Author: ____________________

Source: ____________________

Purposes: ____________________

____

____

Supporting Material: ____________________

____

Method of Attack: ____________________

____

Structural Analysis:

Lesson IV

In lessons I-III, the students have been introduced to two kinds of Evaluation: the Evaluation of an object ("Something Novel in Sunglasses") and the editorial Evaluation ("Lie Detectors vs. the Right to Privacy" and "Who Wants a Statue Anyway?"). The next two lessons introduce them to a third kind of Evaluation, the literary or artistic review which treats books, plays, concerts, records, and the like.

This lesson is based on two reviews of the movie "The Sound of Music," one from Life, the other from Saturday Review. The lesson helps the students see some of the conventions of structure and content in such reviews, and, in addition, dramatizes the fact that standards of evaluation differ to the extent that two writers, evaluating the same film, can arrive at completely opposed conclusions. The lesson, however, does not attempt to force a particular set of standards of evaluation for films onto the students.

At the opening of the class the students should read "A Joyous Julie and Her Sound of Music," the Life review, and dissect the article to discover its content and structure.

The opening sentence of the review is quite defensive: "For almost four years, audiences filled a Broadway theater to experience the joy of a musical called The Sound of Music--ignoring critics who found it awash in marshmallowy sentimentality." The author clearly recognizes that, to at least some of his readers (as well as to "the critics"), his review may appear overly-generous and he attempts to undercut them by show- immediately that he is aware of their arguments yet still feels that, "Music is a warm and beautiful experience" (sentence 2).

His reasons for this positive evaluation are stated quite methodically in the remaining sentences of the paragraph. In sentence 2 he points out that the film is clean and wholesome; in sentence 3 that it benefits from the Rodgers and Hammerstein score; in sentence 4, that it is aided by the beauty of the city of Salzburg; and finally in sentences 5 and 6 that it benefits from the performance of Julie Andrews. He concludes the review by re-emphasizing his positive Evaluation and predicting that the film will be a complete financial success.

The Saturday Review article, "Mary Poppins in Salzburg," by Arthur Knight, is particularly interesting because it makes a similar prediction that the film will be "one of the outstanding commercial successes of 1965." In addition, Knight and the Life critic agree in many of their evaluations of specific components of the film. However, Knight feels that, in spite of its probable financial success, the film is an artistic failure. His review is thus primarily a negative one in contrast to the Life review. The students should analyze the content of Knight's review.

In the opening paragraph of the article Knight quickly implies his evaluation of the film by making a facetious comment that the directors of the film must certainly feel that it is one to be enjoyed, not criticized. This opening statement, like that of the Life review, is designed to anticipate objections to the review before they are voiced. The Life writer clearly demonstrated in his opening sentence that he intended to criticize the film on the grounds of the enjoyment it provides not on whether or not it is artistically good; Knight, in contrast, announces quickly that he intends to evaluate the artistic quality of the film, regardless of whether or not it provides "warm and beautiful" entertainment. The students should be able to recognize that the two writers are working with different sets of evaluative standards.

In paragraph 2, Knight begins a serious analysis of the merits and defects of the film. He suggests in sentence 1 that the directors have done a rather good job, given the quality of the material they had to work with. Some of their positive achievements include:

1. The use of the natural alpine beauty and the beauty of the city of Salzburg. (Note that while the Life writer also stressed scenery in the film, Knight emphasizes the technical difficulties involved in filming it, i.e. loading bulky cameras into helicopters.)
2. High quality interior designs.
3. The artistic use of color to serve the dramatic action of the film.
4. The presence of Julie Andrews.

In paragraph 3 Knight amplifies his objections to the film. He objects to precisely what the Life writer found warm and beautiful in the film; he thinks that perhaps the directors tried too hard to refine the picture and thus made it too obviously warm and beautiful.

When the discussion of the standards and the content of the two reviews has been completed, the students should attempt to locate some of the common characteristics of the two. In doing so, they will begin to reach the point where they can generalize about the characteristics of literary reviews. It will be important to emphasize, however, that there is not a "formula" for such reviews; the form varies, depending on the audience to which the review is addressed and the purpose it serves for that audience.

This analysis simply has the students locate and describe the reportorial, analytic, and evaluative materials in the two reviews. For both articles, the over-all evaluation of the film can be summarized briefly: for Knight "the film fails," for the Life reviewer, the film is a "warm and beautiful experience." Neither writer, however, is content to supply such broad generalizations without substantiation. Both present analysis of the film to show the various components which contribute to the over-all success or failure of the film and how they operate. The Life reviewer, having stated his opening evaluation, dissects the film to locate the "gems" which contribute to this "treasure." He emphasizes positive factors--the score, the scenery, the wholesomeness, and Julie Andrews--which help the film achieve its total impact.

Knight also dissects the topic, locating the good and bad points of the film and showing how the bad ones overwhelm the good to make it a failure. He also describes positive factors such as the scenery, the use of color, Julie Andrews, and the interior design, and contrasts them with negative factors, a score that is overly-sentimental and the directors' attempts to refine the film into something more than the story of a humble family.

Both authors use a fair amount of reportorial material, simply describing what the film is about and what it contains. It may be useful to emphasize, however, that the writers actually tell very little about the plot of the film. In "A Joyous Julie and Her Sound of Music," the writer describes the film to the extent that he reports who wrote the music, where the story is set, who appears in the film, and, quite briefly, the plot of the story.

In "Mary Poppins in Salzburg," Arthur Knight supplies a similar, general report of the film. In paragraph 1 he announces the names of the directors and composers and describes the "content" of the film ("its chief ingredients--nuns, moppets, and the landed gentry of pre-World War II Austria"). In paragraph 2 he describes the setting and the cast.

In both cases the authors give outlines of the basic "who" "what" "where" and "when" of the film. They do not (as many high school students tend to) simply recapitulate the plot in great detail. Their reporting is somewhat like the "Previews of Coming Attractions" at any theatre, supplying the audience with a notion of what the film is about without "giving away" the details. The writers introduce only enough reportorial material to support their generalizations about the film and supply the audience with an orientation to it.

In summary, the two reviews have the following structural and content characteristics in common:

1. A general, blanket evaluation. (The film is good or it is bad.)
2. Detailed analysis of the good and bad points of the film, emphasizing the components which contribute to the overall effect and explaining why they have their effect.
3. Description of the film itself as supporting material for their arguments and to supply background information for the audience.

"For almost four years, audiences filled a Broadway theater . . ." to "destined to be one of the biggest hits ever."

The complete model will be found in the article "A Joyous Julie and Her Sound of Music", found in Life Magazine, March 12, 1965, p. 52.

"Some pictures are meant to be merely enjoyed, not . . ." to "make it one of the oustanding commercial successes of 1965."

The complete model will be found in the article "Mary Poppins in Salzburg" by Arthur Knight, published in the Saturday Review, March 20, 1965, p. 36.

Lesson V

The lesson extends the concept of the content and structure of the movie review (introduced in the previous lesson) to the book review, helping the students generalize about the characteristics of many literary and artistic reviews. The writing model, "Curl Up and Read," by James Stone, is also interesting because in it, Stone evaluates two books with the same criteria of evaluation so that it supplies a good example of "standards at work."

The lesson begins by having the students recall the basic characteristics of the movie review derived in the previous lesson. They included:

1. a general evaluation of the film.
2. detailed analysis of the good and bad points of the film.
3. description of the content of the film.

The students are asked to locate these same characteristics in the writing model.

"Curl Up and Read" is a two part essay. Paragraphs 1-4 are a "complete" evaluation of J.D. Salinger's *Catcher in the Rye*; paragraphs 5-9 review Joseph Heller's *Catch 22* and compare it to *Catcher*.

Stone's general evaluation of *Catcher* (item 1 above) is a negative one, as suggested by the opening sentence "*Catcher in the Rye* . . . is *not* one of my favorite books," and by the remainder of the opening paragraph, in which Stone laments the undeserved attention which the book has received from teenagers.

He then analyzes the components of the book which make it a bad one for him. Basically his comments can be reduced to one: the book is not realistic. But Stone phrases this criticism three different ways:

1. Holden's use of profanity is not typical of teen-agers and does not seem to fit his character. (paragraph 2)
2. Holden behaves like an old man, rather than as a real teen-age rebel. (paragraph 3)
3. Salinger tries to make Holden represent all teen-agers, and thus creates an unrealistic composite. (paragraph 4)

Stone does not report on the contents of the book in very great detail. He seems to assume (paragraph 1) that most of his audience (the readers of Seventeen) have already read the book so that background information is not necessary.

His general evaluation of Catch 22 is that it deserves adulation (paragraph 5). He supports his evaluation by analyzing the book along the same general lines that he followed in the critique of Catcher: he comments on the realism of the book, including the characterization, and the use of profanity, and the use of a large number of characters (where Salinger uses only one).

Considerably more reportorial material is used in the review of Catch 22 because Stone assumes (paragraph 9) that most of his audience has not read the book. He includes detailed descriptions of the setting, several of the major characters, and an incident or two in the plot to characterize the "flavor" of the book.

It may be worthwhile for the students to try to describe the standards of evaluation which Stone has used for both books. There are two central standards:

1. Profanity in novels is acceptable if it is used realistically.

2. Characters must have realistic traits (although, oddly enough, the "exaggerated" types of Catch 22 qualify under this standard because they contain "the traits you find in real people," while Holden Caulfield doesn't qualify because he contains too many traits of too many people.) Again it will be useful to emphasize that these standards are highly subjective; many writers have praised Salinger's characterization of Holden as a kind of typical teenager with consistent, realistic traits, and many people would refuse to accept the satirical types in Catch 22 as being particularly realistic.

It may also be valuable for the students to recall the criteria of evaluation used in the two movie reviews, partly to help them generalize about the kinds of criteria used in such reviews, and partly to help them see how articles written for different audiences may be concerned with different aspects of a work of art.

In the Life review, the author was concerned chiefly with the enjoyment the film provides and whether or not it was wholesome enough to be viewed by the entire family. This emphasis can be accounted for by the fact that Life bills itself as a "family magazine;" the readers are interested, among other things, in whether or not they should bundle up the kids and take them to see "The Sound of Music." In contrast, Arthur Knight is writing (to use his terminology) for "an audience of sophisticates," the readers of the Saturday Review. He thus evaluates the film using the criteria his audience will be interested in, whether or not the film is an artistic success. His criteria are concerned with how the picture holds up as a work of art; he is satisfied with things like the use of color and the performances of the leading players, but because the film is "schmaltzy" and based on "shopworn" materials, he must reject it. He is not concerned that this film is clean and wholesome; in fact, he would be happier if the film were somewhat earthier.

Stone writes for an audience limited to teen-agers, and to an extent, represents a mean between the two movie critics. His readers are interested in books as entertainment; clearly a book must be interesting and "fun" if it is to be read. However, he is also interested to a limited extent in the artistic quality of the novels, whether or not they are "real" and whether or not the characters are well drawn. His discussion of profanity is an artistic one; he is not concerned about the "wholesomeness" of the novels, but with whether or not profanity is used artistically, i.e. realistically.

Finally, the students should review the schematic process of evaluation used in lessons II and III and apply it to the three reviews:

1. The writer selects his subject.
2. He becomes an expert in it.
3. He establishes standards of evaluation.
4. He compares the subject with his standards.
5. He writes the Evaluation.

Again, it is important to stress that this five-step scheme is not intended to be a chronological description of the process. The movie critics, for example, undoubtedly came to the writing assignment with standards of evaluation which they had established years ago. Similarly, Stone probably evaluated the two novels to some extent before deciding to write a dual review. However the description of the process is useful because it emphasizes steps which all three writers took at one point or another, even though they may have combined steps or performed them in a different order than that given. All three, after selecting topics, became experts in them, either by reading and studying the novels, or by viewing the film. All three established standards of evaluation: for the Life critic, standards based on the quality of entertainment; for Knight, artistic criteria; and for Stone, the criterion of realism. Finally, the three wrote, each stating a general evaluation of the subject, analyzing the work to show why the evaluation was true and supplying reportorial material for background and support of arguments.

"Catcher in the Rye by J. D. Salinger (Signet paperback, 50¢) is not . . ."

to "before you condemn it--and me--to exile."

The complete model will be found in the article "Curl Up and Read" by James Stone, published in Seventeen Magazine, June, 1964, p. 30.

Title: ____________________

Author: ____________________

Source: ____________________

Purposes: ____________________

____

____

Supporting Material: ____________________

____

Method of Attack: ____________________

____

Structural Analysis:

Lesson VI

The lesson is a writing assignment designed to allow the students to utilize the concepts of Evaluative writing introduced in lessons I-III and amplified for the specific case of the literary or artistic review in lessons IV and V. Since the exercise may extend over a week or two, no detailed lesson plan is included. Suggestions for the assignment are included below. These suggestions are organized about the nine-step writing procedure described in detail in Introduction to Lessons in the Writing Process, the rationale for the Northwestern composition curriculum, pp. 1-8.

The Pre-Writing Steps:

1. Analyzing the Writing Assignment.

   The assignment is simply for the students to write an evaluation, the nature of which will be described more completely in step 2 below. It will be important, however, for the teacher to help the students decide on an audience to which the paper will be directed. Perhaps the best audience for this paper, because it is the most natural one, is the members of the class or the student body of the school, particularly if the papers will eventually be published in a class journal.

2. Searching for a Paper-Idea.

   Three kinds of Evaluation have been discussed: the evaluation of an object (Lesson I), the editorial Evaluation (Lessons II and III), and the literary or artistic review (Lessons IV and V). The Evaluation of an object, i.e. of an automobile or of a stereophonic record system, is probably best suited to students who have not developed a great amount of skill in writing about abstract ideas. Such Evaluations have standards of evaluation which are easily derived--if the object functions well, it is likely to receive a positive evaluation.

Students who have done well in the writing assignments in unit 9-3, The Journalistic Analysis, should probably attempt an editorial or literary-artistic Evaluation. Possible topics for such essays are numerous: events or situations within the school itself, items of local or national significance, books and movies read or seen by the students, recent records, and the like. A class brain-storming session should generate a number of specific topics.

3. Examining the knowledge of the selected topic for areas which may need investigation.
4. Gathering information.

In steps 4 and 5 the students become "experts" in the topics they have selected. Gathering information may range from visiting auto showrooms in order to observe new cars to seeing a movie or reading and studying a novel that is to be evaluated. Plenty of time should be allowed for this step.

5. Organizing the paper.

In this step the students decide precisely what they want to say and how they want to say it. Here they decide on the nature of their evaluations, whether they are to be positive or negative, and how they will present and support these evaluations. It might be valuable at this time to have the students submit a summary (or key sentence outline) of their argument along with a description of the kinds of supporting material they will use in the paper.

6. Writing the paper.

If this step is done in class, it will probably be necessary to allow at least two class periods for it. If students have prepared through steps 1-6 adequately, the writing of the paper should be a fairly straightforward process.

The Post-Writing Steps:

7. Revising the Rough Draft.

This step should be executed only after the paper has cooled for at least a day or so, so that the students can observe their work with some degree of objectivity. Consultation with the teacher might be helpful.

8. Proof-reading the manuscript for typographical, usage, and spelling errors.

9. Conferring with an editor.

The class should again break up into the copy desk routine described earlier in the series. To guide the editors, the class as a whole might suggest a list of criteria for a good Evaluation.

Lesson VII

This is the first lesson of the unit to go beyond "straight" Evaluation into what has been called "the emotional appeal." Thus far, in discussing the Report, the Analysis, and the Evaluation we have assumed that the author always "means what he says," that is, that his language is strictly denotative, his selection of examples unbiased, and his presentation of reportorial materials accurate. However, in practice very little writing actually achieves this "ideal." Words carry connotations as well as meanings; it is nearly impossible to find words that do not imply feelings and associations as well as point to meanings. Similarly, or hence, a writer can hardly avoid biasing his presentation, even to a slight degree.

Frequently, however, writers deliberately choose to slant their discourse by using connotations either to state or to reinforce their evaluations. It is possible for example, for a writer to turn what looks like a simple Report into an Evaluation; by stating for example, "The White Sox were drubbed by the Yankees," rather than "The White Sox lost to the Yankees," or by exaggerating the facts of a Report until it becomes a satire or a parody.

This lesson introduces the concept of connotations and meanings to the students with the aid of a device called the Semantic Differential developed by Charles Osgood, a psychologist at the University of Illinois, and several of his colleagues.* In preparing the Differential, which is designed to measure the connotative meanings of words, Osgood read a list of nouns to a group of college students, asking them to write down adjectives which characterized their "impressions" of the words. For example, a student might respond to the word "witch," with "ugly," to "lemon," with "sour," and to "bulldog," with "mean." The various adjectives were then tabulated and set in oppositional pairs, such as ugly-pretty, sour-sweet, good-bad, and weak-strong. Finally, using another group, Osgood read a second list of nouns, asking the students to characterize the words on several of these scales: the good-bad, the weak-strong, and the active-passive. The good-bad scale is shown below:

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*Charles Osgood, George Suci, and Percy Tannenbaum, The Measurement of Meaning, Urbana, 1957.

Good 1 2 3 4 5 6 7 Bad

Scores at the low end indicated a "good" feeling; scores of 4 were neutral; and scores of 6 or 7 indicated connotations of "badness."

Osgood discovered that words seem to have a remarkably consistent set of connotations, that "witch" for example, was consistently ranked 5 or 6 by his subjects. He further found that the three scales, the good-bad, the weak-strong, and the active-passive accounted for virtually all of the connotative meanings associated with words.

In this lesson students will, for simplicity, work only with a good-bad, evaluative scale that is limited to five, rather than seven possible scores. The students are read a list of synonyms and asked to describe their impressions of the words on the Differential. The results should show clearly that words which have the same denotative meanings, i.e. are synonymous, frequently have quite different connotations.

Some of the words used include:

1. boy, young man, kid, guy
2. lady, woman, female

3. overweight, stout, plump, fat

4. sly, crafty, cagey, unscrupulous, foxy

The procedure in the lessons is simply for the teacher to distribute copies of the Differential, explain its operation, and read the list of words, giving the students time to write each word in the blank provided and to rank the word from 1 to 5 on the scale by circling the number of their choice.

Tabulation of the results can be quite simple. A chart to simplify the procedure is included in the lesson plans; a class secretary can do the work of counting and recording the responses. The distribution of scores for two words like "overweight" and "fat" for a class of thirty might turn out to look something like the following:

"overweight"

Score	No. of Students
1	0
2	0
3	5
4	17
5	8
Total	30

"fat"

Score	No. of Students
1	0
2	0
3	2
4	13
5	15
Total	30

The interpretation of these hypothetical results would be simple. Students clearly rate "fat" higher on the scale (toward the "bad" end) than they do "overweight." The students should discuss the results in some detail, attempting to explain why the various words, while synonyms, have different effects.

The central point of the lesson is that the connotations of words can be useful in writing an Evaluation. Students should recognize that by selecting highly connotative, or emotionally "loaded" words or phrases, they can reinforce their evaluations or even present evaluations without having to make overt evaluative statements.

The writing model for the lesson, a paragraph from John Fuller's Saturday Review column "Trade Winds," demonstrates the use of connotative meaning to achieve evaluative effects. Ostensibly, the paragraph is simply a factual report, describing the Beatles' concert, where it was held, who attended it, and how much they paid to attend. But the connotations of the words turn the article into a condemnation of the Beatles, their music, and the behavior of their fans.

Students should analyze the paragraph, locating the "loaded" words and phrases and trying to characterize their effects. In sentence 1, the phrase "mauled-over Mets" immediately sets the tone of the article. The phrase carries connotations of pitifulness and helplessness, and implies that Shea Stadium is a place where considerable mauling takes place, both to the Mets and to music. Also in sentence 1, Fuller characterizes the Beatles as a "throaty" group, implying that he finds their singing harsh, loud, and lacking musicianship.

In sentence 2 he states that $300,000 "was drained from adolescent piggy banks," implying wasteful loss of money and suggesting, with the juxtaposition of "adolescent" and "piggy-banks," that the audience for the concert was indeed an immature one. Also in sentence 2 he speaks of "frenzied screamers," suggesting that the teen-agers lacked self-control and perhaps mental stability, and mentions that they tried to "shout down and obliterate" the music, a practice characteristic of mobs and not widely acceptable in our sophisticated society.

Students can easily convert the Evaluation into an objective Report by replacing the loaded words and phrases with connotatively neutral ones (and rearranging the syntax somewhat). One possible version is given below:

> "In a single night at Shea Stadium, home of the New York Mets, who have been consistently and badly beaten by every team in the National League, the Beatles, a group of musicians who sing without restraint, broke every existing box-office record in the annals of show business. 55,000 excited teenagers paid more that $300,000 of their savings to hear the Beatles, yet shouted and screamed so loudly that the music was obliterated . . ."

Students should be able to recognize that the rewritten version, though it loses much of the flavor of the original, does maintain objectivity. Incidentally the basic sentence structure is the same as the original. The lesson should close with a brief summary of the concepts of connotation and denotation and emphasis on the role connotation can play in Evaluative writing.

WORD MEANING CHART

	Word	Score
1.	____________________	Good 1 2 3 4 5 Bad
2.	____________________	Good 1 2 3 4 5 Bad
3.	____________________	Good 1 2 3 4 5 Bad
4.	____________________	Good 1 2 3 4 5 Bad
5.	____________________	Good 1 2 3 4 5 Bad
6.	____________________	Good 1 2 3 4 5 Bad
7.	____________________	Good 1 2 3 4 5 Bad
8.	____________________	Good 1 2 3 4 5 Bad
9.	____________________	Good 1 2 3 4 5 Bad
10.	____________________	Good 1 2 3 4 5 Bad
11.	____________________	Good 1 2 3 4 5 Bad
12.	____________________	Good 1 2 3 4 5 Bad

"In a single night at Shea . . ." to --Beatles, 55,000; music, nothing.'"

The complete model will be found in the article "Trade Winds" by John Fuller, published in the Saturday Review, September 18, 1965, p. 14.

Lesson VIII

In the previous lesson the students were introduced to the technique of word and phrase manipulation as an Evaluative device. This lesson (and the following one) discuss the possibilities for achieving evaluative effects through manipulation of subject matter and content as well as through choice of words and phrases. This lesson treats the concepts of selectivity and emphasis in which an author, by selection of details and emphasis of certain aspects of his topic reinforces or states his evaluation.

Some selectivity is inevitable for any writer; one always brings some bias to any Evaluation. But in addition, one can intentionally slant a topic in order to present evaluations more persuasively. At the beginning of the lesson, the students are asked to develop a hypothetical topic employing this technique. They are asked to suggest how they would organize and write a letter to the City Council if that body decided to lower the curfew drastically.

The students should first attempt to derive a complete list of the arguments in the issue, both those supporting the council and those favoring a later curfew. Affirmative arguments might include: teen-agers should be at home studying on week nights, teen-agers shouldn't be running around on the weekends, and the crime rate could be reduced if teen-agers were not allowed to roam the streets. Negative arguments include: the restriction punishes all for the actions of a few, it would probably not seriously hamper the real offenders, teen-agers need their freedom, and teen-agers generally behave at least as well as their elders. The students should be able to suggest many more arguments for both sides of the issue.

In writing the letter to the City Council, the students would be faced with two problems:

1. They would want to phrase their argument as forcefully as possible.
2. They would have to discuss (or at least appear to discuss) both sides of the issue. A letter stating only one side of the case would not be particularly effective.

The students should as a group develop an outline for the letter. How would they order their arguments? How would they answer the arguments of the council? How would they treat cold, hard facts like "The number of crimes committed by teen-agers increases 32% after dark?" The outline will, of course, depend on the list of arguments previously derived, but it is likely that the students will employ selectivity and emphasis in the outline. They will probably select details and examples favorable to their cause, showing, perhaps, that many teen-agers attend worthwhile activities such as Red Cross meetings, youth group meetings, life-saving courses, and the like after dark, de-emphasizing that perhaps even more teens spend their time idly at drug stores or cruising about the neighborhood. They might emphasize the difficulty of enforcing such a law, while minimizing the fact that it might actually reduce the number of crimes committed at night.

When the students have completed the outline and understand that they have been employing selectivity and emphasis by selecting and emphasizing favorable aspects of the topic, they should study the writing model, "Equipment," from the New Yorker "Talk of the Town." The essay appears to be a pure Report; the author states (sentence 1) that he will "report the following items of general or particular significance."

He does not make any analytic generalizations or value statements in the article; he simply lists some of the characteristics of the various computers and calculators.

Nevertheless, because of the particular facts which he has selected the article has clear evaluative effect; it becomes a critique of, among other things, modern merchandising, the wants of the consumer, and some of the absurd aspects of the current computer boom. These themes are developed by the author's juxtaposition of trivia and "serious" reporting.

For example, in items (1) and (2) he describes the marvellous talents of the I.B.M. and Honeywell computers, and then adds that the larger I.B.M. computer comes in red and blue, while the smaller Honeywell machine comes only in red. One wonders whether purchasers avoid buying the Honeywell computer because it is not available in blue or whether a person spending $80,000 a month to rent an I.B.M. machine is really concerned with whether the thing matches the walls of his office. The author is probably commenting to some extent on modern office furnishings. During the past few years the grey steel desk has gone "out," having been replaced with "color coded" furniture with bright two-tone finishes. The author may be commenting on modern merchandising and modern consumer demands as well, simply by showing that the manufacturers seem to consider the color of a computer as important as its technical features.

A second theme concerns the names of the various products. The military has long given rather exotic code numbers to its equipment; we have the B-47, F-102, and X-15 planes, PT boats, M-15 rifles, and LST's. This coding, which seems to connote scientific precision and efficiency, has been adopted by industry in the past few years. Recent automobiles have carried labels like "Fairlane 500," "Oldsmobile 98," the "Tempest GTO," "Volkswagen 1300," and the like. Even the English profession has been infiltrated by these code numbers in a recent series of grammar texts: English 2400, English 3200, and English 3600.

In items (3), (4), (5), (6), (7), (9), and (10) the author clearly shows the artificiality of such names by describing how the manufacturers chose them. The Xerox 2400 makes 2400 copies an hour; the 3900 calculator is manufactured at 3900 North Rockwell Avenue; and Smith Corona selected the code 4400 simply because it sounds good.

Finally, by simply listing the functions of the various computers, the author emphasizes some of the bizarre uses which computers have today. He lists functions like "full-floating decimal" and "automatic roundoff," which are unknown to the layman. One wonders precisely what an Automatic Document Feeder is. Who has enough documents to feed into a machine, particularly if a document like the King James version of the Bible can be reduced to a palm-sized piece of microfilm? Simply by describing bizarre computer functions, the author forces one to question the whole purpose of using computers at all.

Clearly, by selecting absurd details and juxtaposing and emphasizing the trivial and the serious, the author turns a simple Report, a list of facts, into an effective Evaluation.

"For those who may have missed last week's . . ." to "words in the King James version of the Holy Bible."

The complete model will be found in the article "Equipment" ("The Talk of the Town"), published in the New Yorker, November 6, 1965, p. 47.

Lesson IX

The lesson introduces the third major technique of "the emotional appeal," the use of exaggeration (over- and understatement). Technically exaggeration can be considered an extreme use of the techniques of selectivity and emphasis; when one overstates, he frequently selects a particular aspect of his topic and emphasizes it out of proportion. It is an effective evaluative tool because it dramatizes the "truth" of a topic, even though the audience may recognize that it is being exaggerated.

The lesson begins by having the students develop a hypothetical topic and discovering that they frequently use the technique of exaggeration in their own persuasive speaking or writing. They are asked to consider the case of John Jones, who, having borrowed his father's car, was involved in an accident with it. Newspaper accounts of the incident might read like the following:

> "Traveling at a high rate of speed on X street, young John Jones lost control of his vehicle and struck a utility pole, snapping it off at the base and causing a power failure over a seventeen block area. Police reported that the car was extensively damaged."

Clearly, when the boy arrived home, he would not present the details to his father in the same straight-forward, factually accurate manner as the newspaper. Rather he would try to appease the old man by breaking the news gently and by minimizing the importance of the details. He might suggest that he was "going a little bit too fast," and that instead of losing control of the car he somehow found himself "drifting off the road." Damage to the car would be described as "a bit of damage to the hood and bumper," and so on. He would, in short, take full advantage of the technique of understatement to soften the blow to his father and the resultant blows to himself.

When students see the nature of exaggeration and recognize that they frequently employ it they should examine the writing model for the lesson, "Dial 'F' for Frustration," by Sydney J. Harris. Harris makes heavy use of exaggeration to develop his central evaluative statement "People who tie up phone booths in public places are rude and inconsiderate." In four character sketches, he selects and exaggerates particular characteristics of his subjects, in the process making them appear ridiculous and their tying up telephones outrageous.

The first sketch (paragraph 3) describes a lady, who in all probability, was large and was doing more listening than talking. Harris stresses her size and exaggerates her silence by suggesting that she appears to be in a catatonic trance, "her jaw slack, and her eyes half-closed in prayerful meditation." Students should be able to postulate what the woman actually looked and acted like, and thus suggest how Harris has exaggerated her traits.

In the second sketch (paragraph 4) Harris describes watching a man make a series of unsuccessful telephone calls, "dialing, hanging up, and then repeating the procedure, like one of those wind-up dolls." Harris's use of the simile is interesting. The students might estimate precisely how long it would take one to repeat one cycle of the procedure Harris describes; a reasonable estimate might be about one call per minute. But by using the wind-up doll image, Harris makes it seem as if the man is frantically and foolishly repeating the procedure at a much faster rate.

In the third booth (paragraph 5) Harris spots an "exotic looking" gentleman, whom he assumes to be a foreigner. Again students might postulate the kind of individual Harris actually observed; undoubtedly the gentleman was slowly and carefully perusing the phone book. Harris makes him look foolish by suggesting that he is "going through" the phone book "page by page", thus implying an angering image of aimlessness. He heightens the effect by suggesting that the man is undoubtedly looking for a man named Jones or Brown, whose first name he cannot remember.

Finally, in booth 4 (paragraph 6) Harris draws on the stereotype of the gauche, nervous, active teen-age boy, stressing his "hoppings up and down, head-scratchings, coin-jingling, and bursts of artificial high-pitched laughter." Once again Harris takes the prerogative of postulating what the young man is talking about as he did with the large lady in booth 1, suggesting, that the boy is trying to get a date. The fact that the boy is failing in his attempts only makes him look more ridiculous.

When the students have completed the analysis, they should discuss its effectiveness. How does the use of exaggeration help Harris to make his point? Essentially, the exaggeration has three major effects:

1. It allows Harris to establish "types," people who resemble real people that the audience has probably encountered at one time or another.
2. It makes such people appear absurd and ridiculous.
3. It makes Harris appear to be the sane, rational man in contrast, even though, as he suggests, he has his own set of vices, which undoubtedly could be exaggerated by another writer to make him look as ridiculous as the types he has treated in the essay.

Finally, the students should recognize the strengths and weaknesses of exaggeration in Evaluative writing. It does indeed help an author to make a point; skillful exaggeration maintains the basic elements of "truth," yet dramatizes them by stretching them out of normal proportion. As was suggested for the techniques of word and phrase choice, and selection and emphasis, the author, by deliberately abandoning his usual "disinterested" position, places himself in danger of losing his audience if the audience recognizes the techniques he is using.

"Eavesdropping is not a particular penchant of mine, but . . ." to "give them permanent possession of the Bell Trophy."

The complete model will be found in the article "Dial 'F' for Frustration" by Sydney Harris, published in the Chicago Daily News, June 14, 1965, p. 16.

Lesson X

Although it has not been emphasized in the previous lessons, the evaluative techniques of word choice, selection and emphasis, and exaggeration tend to be used with humouous effect. In the paragraph from "Trade Winds" describing the Beatles, John Fuller not only introduces evaluation into the passage with the use of loaded words, but makes the entire situation appear humorous as well. Similarly both the New Yorker article "Equipment," and Harris's "Dial 'F' for Frustration" invite the reader to laugh at the subject being evaluated.

Because these techniques do involve humor, and because high school freshmen, while capable of being humorous, are notoriously bad humorists when asked to "write something funny," the concepts in lessons VII-IX are perhaps best reinforced by a writing exercise or two, rather than a major, formal writing assignment. Students should be invited to experiment with the techniques, seeing what kinds of effects they can achieve, and discussing their efforts informally. The students might be asked to write two (or more) Evaluations of the same topic; one being a "straight" Evaluation which does not utilize the techniques of lessons VII-IX, the other experimenting with those techniques.

Choice of words and phrases, selectivity and emphasis, and exaggeration are most effectively used in negative evaluations, that is, ones in which the author takes the stand that something is bad or foolish, or should not be the case. Topics for the assignment should thus be ones in which the students are likely to take a negative stand. In addition, the more violently the students are opposed to the subject being evaluated, the more successful their experiments are likely to be. The writing assignment in lesson VI may have produced some issues which might serve as topics for this assignment. Other topics might include some like:

"My Pet Peeves"

"Adults Don't Understand (or Appreciate) Teen-agers."

The paragraphs might be written either in class or at home. The students should be given considerable time to discuss their experiments with other students and with the teacher.